To

Kulapati
HIS EXCELLENCY
Dr. K. M. Munshi
Governor, Uttar Pradesh
with
reverence and gratitude

CONTENTS

1. Bibliography viii
2. Abbreviated titles of books ix

PART I

1. Sanskrit Text of the play 1-78
2. Appendix A : Verses attributed to Vijjaka 79
3. Alphabetical list of the first lines of Verses 83

PART II.

INTRODUCTION

1. The Story 1
2. Manuscript Material and Title of the Drama 4
   Ms found in Malabar
   The Title of the Drama
   Its Connection with the plot
   Chandasena and his identification

3. AUTHOR 8
   Who was the author
   Internal and external evidence
   Remarks of Dandin

4. Identification of Vijjaka 10
   Rajasekhara's evidence
   Evidence from Sarangadharapaddhati
   Inscriptional evidence
   Nerur Copper-plate grant
   Kochre grant
   Identification with Queen Vijayabhattarika of Karnata

5. KALYANAVARMAN 13
   Sundaravarman, Lord of Magadha
   Chandasena, his adopted Son
   Kalyanasree, son of Madiravati, Queen of Magadha
   Chandasena and Lichcharis
   Sundaravarma's death
   Contemporary of Vijayabhattarika
   The Sirpur Inscription
   Caste of Chandasena
   Gupta Inscriptions
   Adityasena of Chandasena
   Adityasena's alliance with Lichchavis
   Nepal Inscriptions
   Later Gupta period
   Rule of Varman and Gupta dynasties at Magadha

6. OUTLINE OF THE PLAY 16
Analysis of Act I
Analysis of Act II
Analysis of Act III
Analysis of Act IV
Analysis of Act V

7. DRAMATIC ART AND STYLE 22
Only drama by a woman
Political intrigue
Its unique features
Resemblance to Kalidasa
Plot
Supernaturalism
Style

8. GEOGRAPHY OF THE DRAMA 25
Pataliputra
Vyadhakishkindha
Surasena
Saketa
Kanchi
Vidisha
Vatsa

9. ITS PLACE IN SANSKRIT LITERATURE 33
Bharata's Natyasastra
Dhananjaya
Five stages of development of action
Purva Ranga and Nandi
Specialities of the play

10. ITS DICTION 35
Three Kinds of Diction
Vaidarbhi diction
The language coincides with it

11. TIME ALLUSIONS OF THE PLAY 36
First datum in Act I
Second datum in Act II
Third datum in Act V

12. DURATION OF THE PLAY 36
Duration of Act I
Duration of Act II
Duration of Act III
Duration of Act IV
Duration of Act V

13. Social picture of the Time 39
Invocations of Siva
Saivism of the age
Great Social revival
Buddhism—Last stage
Constitution
Democratic Spirit of the age
Revival of Sanskrit learning
Hindu Renaisance
Vakataka Inscriptions
Other Social aspects

14. The Prakrit of Kaumudimahotsava 42
Sauraseni and Maharashtri dialect
Sauraseni used in dialogues
Maharashtri in Couplets
Some general features

15. Importance of the play in the history of Drama .. 43
Sthapaka
Sutradhara
Conversation in the air
Its Connection with the ancient method

16. Kaumudimahotsava and Kalidasa 45

17. Mention of Vijjaka in literature 46
Mammata, Dhanika, Mukulabhatta

18. Other poets mentioned by Vijjaka 46
Dandin's Story
Bhasha's Story
Antiquity of the Drama

19. Scene Groups 47

20. Metres in order of their frequency 48

21. Proverbial expressions 49

22. Scansion of Metres 50

23. Metres of Kaumudimahotsava 51

24. References 52

25. *Dramatis Personae* 54

English Translation of Kaumudi-Mahotsava .. 55-121

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Raghuvamsam.

ABBREVIATIONS

J A H R S ..	.. Journal of the Andhra Historical Research Society.
E. I.	.. Epigraphica Indica.
Dh. S.	.. Dharma Sastra
J. B. O. R. S. ..	.. Journal of Bihar Oriental Research Society
The Ind. Ant. ..	.. The Indian Antiquary.
J. A. S. B. ..	.. Journal of the RoyalAsiaticSociety, Bengal.
J. R. A. S. ..	.. Journal of the Royal Asiatic Society

॥ श्रीः ॥

कौमुदीमहोत्सवः ।

(1) प्रथमोऽङ्कः ।

(2) (नान्द्यन्ते ततः प्रविशति सूत्रधारः)

(3) सूत्र—श्रीमद्वैयाघ्रचर्मास्तरणरचिततले स्थण्डिले संनिषण्णः
कृत्वा पर्यङ्कबन्धं फणामणिकिरणद्वारिणा तक्षकेण ।
नानात्वग्रन्थिभेत्रीं धियमिव विकिरन् दन्तकान्तिच्छलेन
ब्रह्मव्याख्याननिष्ठस्तव भवतु तमःकृत्तये कृत्तिवासाः ॥१॥

(4) (परिक्रम्य) अये ! अयं समुपस्थितः सर्वजनसामान्यमहोत्सवभूतः शरत्समयसमवतारः । तथा हि—

(5) हंसः सैकतमुत्सुकेन मनसा प्रत्यागतः प्रेक्षते
भृङ्गो मङ्गलपाठकः सरसिजं प्राबोदयं सेवते ।
रिक्तोऽपि ध्वनिपूरितत्रिभुवनं कृत्वा वदान्यप्रथां
पश्चादेति शनैः शनैः परिणतो मेघः परामुन्नतिम् ॥२॥

(6) अपि च,

(7) कृष्णाशारां कटाक्षेण कृषीवलकिशोरिका ।

करोत्येषा कराग्रेण कर्णे कलममञ्जरीम् ॥ ३ ॥

(8) तदानीं तत्रभवतः पाटलिपुत्राधिपतेः सुगृहीतनाम्नो देवस्य कल्याणवर्मणः प्रतिनवराज्यलाभसंवर्द्धितदृष्टिवृद्धिपरसंकुलेऽपि राजकुले पुनरयमपरः प्रत्यासीदति कौमुदीमहोत्सवारम्भः, तदहमपि स्वकुलोचितेन सङ्गीतकसेवाधिकारेण लब्धावसरो राजकुलं प्रविशामि । (प्रविश्य) प्रयुक्तपूर्वेषु पूर्वसूरिसूक्तिविशेषेषु का पुनरभिनवरमणीया कृतिरभिनेतव्या । भवतु, यत्तदस्यैव राज्ञः समतीतं चरितमधिकृत्य (विज्जि) कया निबद्धं नाटकम् । तदिदानीमग्रतः कृत्वा मगधराजान्तःपुरमवतरामि । तत्र मे सन्तः सहायाः—

(9) विरसापि कृतिः प्रपत्स्यते
मधुनिष्यन्दमयं दशान्तरम् ।
यदि नाम सतामनुग्रहः
शिशिरः प्राप्य रवेरिवातपम् ॥ ४ ॥

(10) (विलोक्य ससम्भ्रमम्)

(11) तपसेव विभक्तविग्रहं
किमिदं धाम गृहीतवल्कलम् ।
पुनरुक्तमिवोपलक्ष्यते
बटुवेषग्रहणं विभावसोः ॥ ५ ॥

(12) हन्त ! विज्ञातम्, अस्मत्पक्षपातात् स्वयमेव पारिपार्श्वको

मुनिशिष्यभूमिकामादाय इत एवाभिवर्तते । तदहमप्यनन्तरोचितेषु करणीयेषु व्याप्रिये । (निष्क्रान्तः)

(13) स्थापना ।

(14) (ततः प्रविशति मुनिशिष्यः)

(15) मु—अहो तु खलु कुलपतेराश्रमपदस्य महती सम्भावना । यतस्तदा विद्याविनीते गुरुजनानुज्ञाते समं सवयोभिः स्वकुलोचिते कर्मण्यधिकर्तुं प्रस्थिते कुमारे—

(16) पुष्पं बाष्पजलोपमं क्षितितले मुक्तं मुहुः पादपै-
र्यावद्दृष्टिपथं तपोवनमृगैरुद्ग्रीवमुद्वीक्षितम् ।
चिन्ताशून्यधियो निमीलितदृशः सास्राः क्षणं तापसाः
शङ्के शोककलङ्किताः कुलपतेः कण्ठे गिरः कुण्ठिताः ॥६॥

(17) अथ वा सर्वमिदं कुमारमुद्दिश्येति नात्र विस्मयनीयं पश्यामि। कुतः—

(18) श्रीवृत्साङ्कमुरःस्थलं हरवृषप्रस्थानखेलं गतं
पादावङ्कुशकेतुलाञ्छिततलावाजानुलम्बौ भुजौ ।
प्राप्तं चारु मुखं ललामरचनामुन्मेषिणीमूर्णया
पर्याप्तं गुणसम्पदां नृपसुतः सङ्केतगोष्ठीगृहम् ॥७॥

(19) (परिक्रम्य) अये! अयं काश्यपायनः । (आकाशे) किमाह

भवान्—कौत्स, कुतो भवानागच्छति ?—इति। कुलपतिनिदेशादमितश्चण्डिकायतनं पम्पासरः समीपवर्तिनि कुलक्रमागतस्य सख्युः कुञ्जरकस्य परिग्रहभूते व्याधकिष्किन्धनाम्नि दुर्गस्थाने प्रतापावसरप्रतीक्षया प्रच्छन्नोषितं कुमारं कल्याणवर्माणं सुखमहर्विहारं पृष्ट्वा प्रतिनिवृत्तोऽस्मि । किमाह भवान्—कथमितः प्रथिततरमेव वैरिवर्गाधिष्ठितराज्यप्रत्यानयनोपायचिन्तकः पाटलिपुत्रं गतो नाद्यापि प्रतापावसरमापादितवान् मन्त्रगुप्त ?—इति । ननु प्रमाद भीरुत्वाद्विवेकिनां कालक्षेपवत्यः कार्यसिद्धयः । किमाह भवान्— कथं च कुलपतिरेव जाबालिस्तपःप्रभावेन तां सिद्धिं नाभ्यर्थितः कुमारेण ?—इति पराक्रमोपनतामेव सिद्धिमभिकाङ्क्षते क्षात्रं तेजः । किं ब्रवीषि—एवमेतत्, गच्छतु भवान्, अहमपि समित्कुशकुसुमान्युपहरामि ?—इति साधयतु भवान्, अहमपि कुलपतिं द्रक्ष्यामि ।

(20) (इति निष्क्रान्तः)

(21) विष्कम्भकः

(22) (ततः प्रविशति कुमारः)

(23) कुमा०—येषामाख्या सहायान् गणयति गणनां नैकयाप्यङ्गुलीन

तेषां तोयप्रदानं परिहरति रणस्वर्गिणां पूर्वजानाम् ।

तेषां सुप्तेव कीर्तिः प्रतिवसति यथा स्वेगृहे सालभञ्जी

येषां शेषामिवाज्ञां शिरसि नृपतयः श्रद्दधाना वहन्ति ॥८॥

(24) तावदस्य तपनीयाशोकतरोरधश्छायायामुपविशामि यावत् कुञ्जरकसकाशात् प्रतिनिवर्तते वयस्यवैखानसः। (तथा कृत्वा) अहो प्रवान्तशीतलेयं तरुतलच्छाया।

(25) सम्प्रत्यहं भृङ्गकुलानुयातै-
गृहीतगन्धद्विपदानगन्धैः।
विन्ध्यानिलैः शैशवभुक्तमुक्तं
प्रबोधितः पाटलिपुत्रवासम् ॥९॥

(26) (निःश्वस्य) तामेव शैशवकथामनुस्मरामि। तदा हि—

(27) सन्नद्धः कवची शरासनधरस्तातो रुषा प्रोषितो
जाता धौतकपोलपत्रलतिका बाष्पाम्बुभिर्मातरः।
एकाकी चलकाकपक्षविभवो नीतोऽस्म्यहं तापसै-
र्मिथ्येव प्रतिभाति शैशवकथा स्वप्नो नु माया नु मे ॥१०॥

(28) अथ वा कृतमनया कातरजनोचितया निपातोदन्तचिन्तया। तेजस्विनो हि पुरुषस्य सम्पदुद्योतनप्रतिपक्षभूता विपदपि न च्छायेव परिहरति पार्श्वम्, न पुनरुदाराः परिहीयन्ते। कुतः—

(29) ध्वस्तः सुन्दरपाटलो निपतितः कात्यायनः शङ्कितः
प्राप्तं भैरवमन्धकारगहनं प्रद्योतकारागृहम्।

तेजोराशिरवाप्तवानुदयनस्तैस्तैरुपायक्रमैः
कौशाम्बीं च सुयामुनं च विजयी भूयोऽपि वत्सेश्वरः ॥११॥

(30) भोः पाटलिपुत्रगतमन्त्रगुप्तदूतप्रतिप्रेषणावधिकमपि कालक्लेशमत्रैव तिष्ठन्नप्रतिप्रसरवन्ध्यममर्षं धारयितुं न शक्नोमि। (निमित्तं सूचयित्वा) किं नु खलु स्फुरति दक्षिणो मे बाहुः!

(31) स्वजने शोकमन्तप्ते प्राप्तैश्वर्येष्वरातिषु।
नाद्यापि श्रनुगदत्ते बाहुर्वामेतरो मम ॥१२॥

(32) (शब्दं रूपयित्वा) को नु खल्वेष कमलमधुपानमत्तकलहंसनिर्भरो निनादः श्रूयते? अथवा नेदं कलहंसविरुतम्। कुतः—

(33) काञ्चीकलरवोन्मिश्रं पादक्रमविलम्बितम्।
मञ्जुवाचामिदं मन्ये मञ्जु मञ्जीरशिञ्जितम् ॥१३॥

(34) भवतु, शब्दानुसारेण चक्षुर्विक्षिपामि। (तथा कृत्वा) अये! पल्लवितमिव जीवलोकं पश्यामि। का नु खल्वेषा परिमितपरिवारा तारागणपरिवृता शशाङ्कलेखेव लक्ष्यते कुमारी?

(35) वामोरूमूरुजातां विदुरुरुजघनामुर्वशीं विश्वयोनेः
सीतां सीताप्रसूतिं श्रियमपि मथितादम्बुराशेरुशन्ति।
न त्वस्या जन्म जाने जननयनमधुस्यन्दिनी कान्तिलक्ष्मी-
र्मध्येवेदिप्रसूतां द्रुपददुहितरं वेदिमध्यां वदन्ति ॥१४॥

(36) (ततः प्रविशति ससखीगणा कीर्तिमती काञ्चुकीयश्च)

(37) का—इत इतो भवती ।

(38) की—हला णिउणिए, किं णु खु पसण्णं विअ मे हिअअं?
(हला निपुणिके, किं नु खलु प्रसन्नमिव मे हृदयम् ?)

(39) नि—भट्टिदारिए, भअवदीएभत्तजणाणुकंपिणीए पाद-वंदणं करिअ णिग्गदासि, कीस ण पसण्णं होइ दे हिअअं?

(भर्तृदारिके, भगवत्या भक्तजनानुकम्पिन्याः पादवन्दनं कृत्वा निर्गतासि, कथं न प्रसन्नं भवति ते हृदयम् ?)

(40) की—जुत्तं तुए भणिदं, सोढव्ववेदणं दाणिं मे तादस्स अंबाए अ विओअदुक्खं भअवदीदंसणेण ।

(युक्तं त्वया भणितम्, सोढव्यवेदनमिदानीं मे तातस्याम्बायाश्च वियोगदुःखं भगवतीदर्शनेन).

(41) नि—अइरादो पसादं वि दंसइस्सदि भअवदी ।
(अचिरात् प्रसादमपि दर्शयिष्यति भगवती).

(42) कु—सर्वथा मकरकेतुमन्तरेण नास्याः समुत्पत्तिं पश्यामि।
तथा हि—

(43) सर्गान्तराणि सकलान्यतिवर्तमान-

मस्या वपुर्न खलु शिल्पफलं विधातुः ।
शङ्के इषाङ्कविजयाय मनोभवेन
तप्तस्य सोऽयमनवरतपसो विपाकः ॥ १५ ॥

(44) कौ०—कोकिलकंठराअकोमलगीदिसद्दो चडुलदाआणिवहो कंचणणिम्मिदो किं एस पासादो ?
कोकिलकण्ठरागकोमलगीतिशब्दः चटुलपताकानिवहः काञ्चननिर्मितः किमेष प्रासादः ?

(45) नि—भट्टिदारिए, णत्थि एत्थ पासादो, एसो खु कुसुममंजरीपुंजपिंजरिअसाहासहस्सो मंदपवणंदोलिअपल्लवपुडो महुअरमहुरुल्लावमणोहरो असोअरुक्खो । एदिणा पच्चादिट्ठा दाणिं पमअवणपावपाणं समिद्धी । (भर्तृदारिके, नास्त्यत्र प्रासादः, एष खलु कुसुममञ्जरीपुञ्जपिञ्जरितशाखासहस्रो मन्दपवनान्दोलितपल्लवपुटो मधुकरमधुरोल्लापमनोहरोऽशोकवृक्षः । एतेन प्रत्यादिष्टा इदानीं प्रमदवनपादपानां समृद्धिः).

(46) कौ—हंजे, अत्थि किं इमस्स सुहसीदलं तलच्छाआमण्डलं ? (हंजे, अस्ति किमेतस्य सुखशीतलं तलच्छायामण्डलम् ?

(47) नि—को एत्थ संदेहो ? (कोऽत्र सन्देहः ?)

(48) कौं—कहं तुवं दूरगदा जाणिस्ससि ? (कथं त्वं दूरगता जानासि ?)

(49) नि—आकिदिप्पच्चएण भणामि। जइ अत्थि तदो किं ?
(आकृतिप्रत्ययेन भणामि। यद्यस्ति ततः किम् ?)

(50) की—उंमत्तिए, परिस्संतो जणो विस्समं लभेदि।
(उन्मत्ते, परिश्रान्तो जनो विश्रमं लभते).

(51) नि—अंअ, परिस्संता भट्टिदारिआ। (आर्य, परिश्रान्ता भर्तृदारिका).

(52) का—भोः परिश्रान्ता सिद्धायतनेषु वाहनारोहणातिक्रमः परिहरणीय इति पादचारप्रवृत्ता भर्तृदुहिता। देवि, मुहूर्तमस्य तपनीयाशोकतरोरधश्छायायामुपविशाम, स्वयमेवोपकल्पितमावासस्थानमन्तः पुराधिकृतः सिंहलको निवेदयिष्यति।

(53) (सर्वे परिक्रामन्ति)

(54) कु—संप्रति चरितार्थं चक्षुः—

(55) पादौ पल्लवकोमलौ करिकरश्रीचोरमूरुद्वयं
विस्तीर्णं जघनस्थलं तनुतरो मध्यः स्तनावुन्नतौ।
बाहू चम्पकपुष्पदामरुचिरौ पूर्णेन्दुकल्पं मुखं
केशाः कुञ्चितमेचकाः नववधूरेषा वधूलक्षणम् ॥१६॥

(56) (सर्वे कुमारं दृष्ट्वा संभ्रान्ताः)

(57) का—महदिदमाकारबद्धं तेजः, यदस्य दर्शने बहुदिवसाधिष्ठितराज्ञान्तःपुरस्यापि तत्पूर्वोपनतराजदर्शनस्येव शिथिलीभूतः सत्त्वावष्टम्भः । कोऽसाविति जिज्ञासमानोऽपि नैनमनुपोद्घातः प्रष्टुमुत्सहे । सर्वथा तावत्—

(58) कर्णान्तविश्रान्तविलोचनश्री-
ज्याघातरेखाराञ्चितप्रकोष्ठः ।
तेजोनिधिर्नूनमसौ कुमारः
कुलस्य सारोद्धरणं नृपाणाम् ॥ १७ ॥

(59) कु—स्वागतमत्रभवतः, अत्र पूर्वोपविष्टा वयम्, तदिहास्यतां भवतीभिः ।

(60) विन्ध्याद्रिगन्धगजदानसुगन्धयोऽमी
पम्पासरः सलिलवीचिविमर्दशीताः ।
श्रोणीपयोधरसमुद्वहनप्रवृत्तं
मार्गश्रमं व्यपनयन्तु वनान्तवाताः ॥ १८ ॥

(61) (सर्वे उपविष्टाः)

(62) नि—(जनान्तिकम्) भट्टिदारिए, किं णु पुंणमासीचंदमंडलादो विअ इमस्य मुहादो अमुअरसनिस्संदो निस्सरइ ? (भर्तृदारिके, किं नु पौर्णमासीचन्द्रमण्डलादिव एतस्य मुखादमृतरसनिष्यन्दो निःसरति ?)

(63) की०—(आत्मगतम्) एंतरं पेक्खंखंतरस्स वि जणस्स चंदसिलामअं विअ अमुअरसणिस्संदणिब्भरं होइ हिअअं । (प्रकाशम्) हला, अग्गदो होहि । एतदन्तरं प्रेक्षमाणस्यापि जनस्य चन्द्रशिलामयमिवामृतरसनिष्यन्दनिर्भरं भवति हृदयम् । (प्रकाशम्) हला, अग्रतो भव ।

(64) नि०—अपुरुवपुरुसदंसणेण ण वड्ढाविदा भट्टिदारिआ । (तथा कृत्वा) (अपवारितकेन सस्मितम्) अइ, परिहरइ चंददंसणं कमलिणि त्ति सच्चो दाणिं लोअप्पवादो । (अपूर्वपुरुषदर्शनेनन वर्धापिता भर्तृदारिका । (तथा कृत्वा) (अपवारितकेन सस्मितम्) अयि, परिहरति चन्द्रदर्शनं कमलिनीति सत्य इदानीं लोकप्रवादः ।)

(65) की०—(भ्रुकुटीकुटिलनिरीक्षितकेण निपुणिकां पश्यति),

(66) कु०—आर्य, आश्चर्यदर्शनं हि कुतूहलस्थानं तदुच्यते । आकृति प्रत्ययादेवास्या राजवंशाभिजनत्वमनाख्यात-निश्चितम्; किं तु—

(67) सा राजपुत्री सुगृहीतनाम्नां
किंनामधेयं कुलमीश्वराणाम् ।
अन्वग्रहोज्जन्ममहोत्सवेन
श्रीरेव साक्षादिव सागराणाम् ॥ १६ ॥

(68) का—श्रोतुमर्हति महाभागः। अस्ति शूरसेनो नाम जनपदः। तेषां स्वामी विख्यातकीर्तिः कीर्तिषेणो देवः,

(69) अन्ये मन्युमहाभुजङ्गमितरे नीतिग्रहावग्रहं
प्राप्य प्रञ्जलयोऽपरे बलरजोवेतालरुद्धा दिशः।
तन्त्रावापविदो नरेन्द्रपदवीं यातस्य यस्याधिकं
रक्षाभूतिमिवोद्वहन्ति शिरसा श्रीपादधूलीनृपाः॥२०॥

(70) कु—श्रूयते शूरसेनाधिपतिः कीर्तिषेणो देवः। स इदानीं मध्यमो मध्यमलोकपालानाम्। ततस्ततः।

(71) का—ततस्तस्येयमेका दुहिता प्राणेभ्योऽपि गरीयसी कीर्तिमती नाम।

(72) कु—हिमवतो ननु गङ्गा प्रभवति। किमर्थं पुनरिदानीम्—

(73) हर्म्याग्रसञ्चरणदुर्ललितौ पुरे द्वौ
मञ्जीरमञ्जुरवशिञ्जितराजहंसौ।
धत्तः पदं मुनिवने मनुजेन्द्रपुत्र्याः
प्रौढप्ररूढकुशकण्टकसीम्नि पादौ॥ २१ ॥

(74) का—एतदपि श्रूयताम्। सेयमपर्याप्तशैशवक्रीडारसैव—

(75) यौवनारम्भयोगेन शोभामसदृशींगता।

शिक्षागुणविशेषेण सूरेरिव सरस्वती ॥ २२ ॥

(76) कु—ततस्ततः ।

(77) कौ—ततो यत् प्रतिपन्नयौवनासु पितृभिः प्रतिपत्तव्यं तद्भगवत्यनुमतेनैव वर्त्मना—इति कृतनिश्चयः स्वयमेव दुहितरं 'चण्डिकायतनं गत्वा कानिचिदहान्याराधयतु भगवतीं विन्ध्यवासिनीम्' इति साभिसरामेनामितः प्रेपितवान् यदुनाथः । भद्रं तव ।

(78) कुमा—अशक्यारम्भप्रवृत्तं तत्रभवन्तं मथुरेश्वरं पश्यामि—

(79) इदं किलाविष्कृतकान्तिविस्तरं
तुषारवातातपदर्शनेष्वपि ।
शरीरमुद्यानशिरीषपेलवं
तपोवनक्लेशसहं भविष्यति ॥ २३ ॥

(80) कीर्ति—(आत्मगतम्) हद्धी धीलत्तणं हिअअस्स ! जणप्पडिसिद्धप्पसरा वि पुणोपुणो तहिं एव्व दिट्ठी सज्जइ । (हा धिक् धीरत्वं हृदयस्य । जनप्रतिषिद्धप्रसरापि पुनः पुनस्तत्रैव दृष्टिः सज्जते ।

(81) चेटी—जेदु भट्टिदारिआ, सीसरइअअंजलिपुडो सिंहलओ

विएणवेदि—कप्पिदं आवासट्ठाणं, भअवदीए जोअसिद्धीए अभिप्पेदं एदं एव्व पवेसमुहुत्तअं ति। (जयतुभर्तृदारिका, शीर्षरचिताञ्जलिपुटः सिंहलको विज्ञापयति कल्पितमावासस्थानम्, भगवत्या योगसिध्याभिप्रेतमेतदेव मुहूर्तकमिति)

(82) कांचु—देवि, आपृच्छयतां महाभागः; गच्छामो वयम्।

(83) कुमा—गम्यतां पुनर्दर्शनाय। न विस्मरणीयोऽयमनुषङ्गदृष्टो जनः।

(84) कीर्ति—(कुमारं कटाक्षेणावलोकयन्ती सपरिवारा निष्क्रान्ता)।

(85) कुमा—गता प्रिया प्रस्तुतचित्तरागै-
रारेचितभ्रूललितैरपाङ्गैः।
कर्षत्यसौ मानसमस्मदीयं
मयि स्वमात्मानमुतार्पयन्ती॥ २४॥

(86) कथमियमस्या मार्गलता गमनविघ्नमाचरति ?

(87) परिवृत्तमुखी नरेन्द्रकन्या
विटपोत्कम्पितभङ्गरोत्तरीया।

स्तनयोरनयोर्नताङ्ग्यष्टिः
स्मरसर्वस्वसमुद्गयोर्भरेण ॥२५॥

(88) कथमेषा वक्त्रामोदप्रसक्तं मधुकरयुवानं लीलारविन्देन निवारयन्ती हन्त ! अन्तर्हिता तरुसङ्कटे ।

(89) याता नितम्बगुर्वी
यावद्यवान्मृगेक्षणा दूरम् ।
बिंबितगात्रीवान्त-
स्तावत्तावदवगाढा मे ॥२६॥

(90) (पर्युत्सुकस्तिष्ठति) (प्रविश्य विदूषकः)

(91) पुविदू—मअधप्पच्चंतवासिणं सवरपुलिंदाणं कुञ्जरएण रुसो पेसिदो—जह भणइ अंअमंतगुत्तो तह होदव्वं ति । जाव चंडिआअदणजिएणुज्जाणगदं वअस्सं उवसप्पामि । (मगधप्रत्यन्तवासीनां शबर पुलिन्दानां कुञ्जरकेण पुरुषः प्रेषितः—यथा भणति आर्यमन्त्रगुप्तः तथा भवितव्यमिति । यावत् चण्डिकायतनजीर्णोद्यानगतं वयस्यमुपसर्पामि) ।

(92) (उपेत्य) जेदु वअस्सो । (जयतु वयस्यः)

(93) कुमा—(विदूषकं हस्ते गृहीत्वा) सखे वैखानस,

(94) स्वप्नोपनता लक्ष्मीः

प्राप्ता गन्धर्वनगररेखा या।
प्रादुर्भूय नृपसुता
भूयः सहसा तिरोभूता ॥२७॥

(95) विदू—का सा राअदारिआ णाम ? (का सा राजदारिका नाम ?)

(96) कुमा—एवमिव ।

(97) विदू—अविहा ! अंधस्सकूपपतणं संवुत्तम्, पुव्वं रज्जणासो तते इत्थिआतंतुणा (बंधणं) । (हा) ! अन्धस्य कूपपतनं संवृत्तम्, पूर्वं राज्यनाशः ततः स्त्रीतन्तुना (बन्धनम्) ।

(98) कुमा—वैखानस, मा मैवम्; इतस्तथा प्रस्थितायाः—

(99) अस्याः सखे क्षणमदृश्यत रोमराजी
स्रस्तेऽशुके स्तनभरान्मृगलोचनायाः ।
मालेव षट्पदमयी भुवनानि जेतुं
मौर्वीकृता भगवता मकरध्वजेन ॥ २८ ॥

(100) विदू—ही ! ही ! पेक्ख पेक्ख, पुंफणिम्मलो अअं ओदण रासी दीसइ । (ही ! ही ! पश्य पश्य, पुष्पनिर्मलोऽय-मोदनराशिर्दृश्यते).

(101) कुमा—(दृष्ट्वा) अयं तस्या लतावसक्तपतितः प्रभावर्षी

मौक्तिकहारः । आनीयतां तावत् ।

(102) विदू—साहू । ण मोत्तिअआरो बभुक्खिदस्स मे ओदणरासी दीसइ । (गृहीत्वोपहरति)
(साधु ! न मौक्तिकहारो बुभुक्षितस्यौदनराशिर्दृश्यते).

(103) कुमा—(हारमादाय)

(104) अस्थानक्षणसम्भ्रममुक्तं मुक्तास्वरूपेण ।
परिवृत्तं पश्य सखे किं नु तयाविस्मृतं हृदयम् ॥२९॥

(105) विदू—भो वअस्स, अंमाणं कुम्भीलाणं आकिण्णेण परकेरएण गहिदेण ?
(भो वयस्य, अस्माकं कुम्भीराणामाकीर्णेन परकीयेन गृहीतेन ?)

(106) कुमा—वयस्य, मामैवम् । अस्ति तावदस्माकममुना प्रयोजनम् । पश्य—

(107) मन्दारपुष्पस्तबकाभिरामैः
सिन्दूरितो नायकरत्नभाभिः ।
श्रीविभ्रमाम्भोजमृणालकान्ति-
र्माङ्गल्यहेतोरयमस्तु हारः ॥ ३० ॥

(108) (प्रविश्य चेटः)

(109) चेटः—जेदु भट्टा, गहिदसंभाराम वाआमभूमौ वअस्सगणो पडिपालेदि ।
(जयतु भर्ता, गृहीतसंभारः स्म व्यायामभूमौ वयस्यगणः प्रतिपालयति ।)

(110) विदू—उट्ठेदु उट्ठेदु भवं, कालो वाआमभूमिगमणस्स ।
(उत्तिष्ठतूत्तिष्ठतु, कालो व्यायामभूमिगमनस्य ।)

(111) (सर्वे परिक्रमन्ति)

(112) कुमा—तामेवानुगतं चेतो मुक्तमूलमिदं मम ।
स्रोतोदैर्घ्यवशात्तोयं ह्रदस्येवावसीदति ॥ ३१ ॥

(113) अपि च—

(114) स्तनकलशघनोष्मणेव तप्तं
पृथुलनितम्बभरादिवावसन्नम् ।
मम हृदयमधिष्ठितं मृगाक्ष्याः
स्फुरदधरप्रभयेव रक्तमासीत् ॥ ३२ ॥

(115) (निष्क्रान्ताः सर्वे)

(116) प्रथमोऽङ्कः

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(117) # द्वितीयोऽङ्कः

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(118) (ततः प्रविशति मधुमञ्जरिका)

(119) मधु—अंमो ! पच्चासएणो दाणिं कुसुमसरसिबिरसंणि-
वेससंणिभो महुमासो। जह साहग्गोलंबा सिलीमुहसणाहा
वंमहसिहिसंणिभा कुसुमगुच्छआ दीसंति असोअरुक्खाणं।
हद्धि ! वंमहसरधूमिअहिअआए भट्टिदारिआए पडिऊल-
दंसणो महुमासो।

(अहो ! प्रत्यासन्न इदानीं कुसुमशरशिविरसन्निवेशसन्निभो
मधुमासः। यथाशाखाग्रावलम्बाः शिलीमुखसनाथा मन्मथ-
शिखिसन्निभाः कुसुमगुच्छकाः दृश्यन्तेऽशोकवृक्षाणाम्।
हा धिक् ! मन्मथशरधूमितहृदयाया भर्तृदारिकायाः
तिकूलदर्शनो मधुमासः।

(120) (प्रविश्य भामिनिका)

(121) भामि—असंणिहिदाए मए ण जाणिदं तपोवणवास-
किलेस किलंतसरीराए केरिसो खु रत्तिगतो वुत्तंतो।

(असंनिहितया मया न ज्ञातं तपोवनवासक्लेशक्लान्त-
शरीरायाः कीदृशः खलु रात्रिगतो वृत्तान्तः।

(122) मधु—एसा भामिणिआ हिआरत्तीए सह पुरोहिदेहिं देव्वोपहारं णिव्वत्तिअ चंडिआअअणादो पडिणिवुत्ता। एसा वि रहस्सरक्खिणीणं सहीणं मज्झे णिउणिआए गणिज्जइ। ता इमं वि विदिदवुत्तंतं करोमि। (उपेत्य) अइ कुसलं सहीए ?

(एषा भामिनिका। ह्यस्तनरात्र्याम् सह पुरोहितैर्देवोपहारं निर्वर्त्य चण्डिकायतनतः प्रतिनिवृत्ता। एषापि रहस्य-रक्षिणीनां सखीनां मध्ये निपुणिकया गण्यते। तदिमामपि विदितवृत्तान्तां करोमि। (उपेत्य) अपि कुशलं सख्याः ?)

(123) भामि—अइ, कुदो अह्माणं कुसलावसरो तादिसं भट्टि-दारिआए अणिण्णीदणिदाणं आतंकं चिंतअंतीणं ?

(अयि, कुतोऽस्माकं कुशलावसरस्तादृशं भर्तृदारिकाया अनिर्णीतनिदानमातङ्कं चिन्तयन्तीनाम् ?)

(124) मधु—जइ एव्वं, णिव्वुदा होहि, णिण्णीदं से आदंकणि-दाणं।

(यद्येवम्, निर्वृता भव, निर्णीतमस्या आतङ्क निदानम्।)

(125) भामि—दिट्ठिआ पसंणा भअवदी विज्झवासिणी। इमस्स सहआररुक्खस्स पच्छाये णिसंणिअ संलवामो।

(दिष्ट्या प्रसन्ना भगवती विन्ध्यवासिनी। एतस्य सहकार-वृक्षस्य प्रच्छाये निषद्य सल्लपावः).

(126) मधु—एव्वं होदु । (एव्वं भवतु) (उभे उपविशतः)

(127) भामि—कहेहि ! कहेहि ! (कथय ! कथय !).

(128) मधु—सुणिअदु, हिओरत्तीए किंवि उक्कंठिदा विअ णिस्सेसणिवारिअपरिजणा णिउणिआमेत्तसहीजणा सअणिज्जं गदा भट्टिदारिआ ।
(श्रूयताम्, ह्यस्तनरात्र्याम् किमपि उत्कण्ठितेव निःशेषनिवारितपरिजना निपुणिकामात्रसखीजना शयनीयं गता भर्तृदारिका).

(129) भामि—तदो तदो । ततस्ततः).

(130) मधु—तदो जाव अणंतरसअणिज्जं गदा ओसुत्ता णिउणिआ दाव उक्कंठिदाए अणिद्दाए णिव्विणोदाए कहंविएकस्सिं जोह्ला सह्हे पडंते मणिहिएहिं वण्णएहिं एक्को वंमहजंमतराकिदी कुमारो आलिहिदो ताव पडिवुद्धाए णिउणिआए दिट्ठा कमलमुउलकोमलं सीसे अंजलिं गेह्णिअ 'अइ हिअअवल्लभ, णिग्धिणोसित्ति, भणंती भट्टिदारिआ । पच्छा अह्माणं णिउणिआए मंतिदं ।
(ततो यावदनन्तरशयनीयं गतावसुप्ता निपुणिका तावदुत्कण्ठितया अनिद्रया निर्विनोदया कथमपि ज्योत्स्नाश्लक्ष्णे पटान्ते सन्निहितैर्वर्णकैरेको मन्मथजन्मा-

न्तराकृतिः कुमार आलिखितः। तावत् प्रतिबुद्धया निपुणिकया दृष्टा कमलमुकुलकोमलं शीर्षेऽञ्जलिं गृहीत्वा 'अयि हृदयवल्लभ, निघृणोऽसि' इति भणन्ती भट्टिदारिका। पश्चादस्माकं निपुणिकया मन्त्रितम्).

(131) भामि—दिट्ठिआ एव्व पमादं ! पुढमं एव्व अह्माणं हिअअतुलिओ एसो अत्थो। को उण सो ? अहवा को एत्थ विआरो ? णं सो एव्व जो अंमेहिं चंडिआअअणे दिट्ठो।

(दिष्ट्यैवं प्रभातम् ! प्रथममेवास्माकं हृदयतुलित एषोऽर्थः। कः पुनः सः ? अथवा क एष विचारः ? ननु स एव योऽस्माभिश्चण्डिकायतने दृष्टः).

(132) अह इं। को अण्णो पुण्णमसचंदं मोत्तूण कुमुदिणीए हिअअवल्लभो ? (अथ किम्। कोऽन्यः पौर्णमासचन्द्रं मुक्त्वा कुमुदिन्या हृदयवल्लभः ?)

(133) भामि—होदु, अब्भंतरं एव्व पविसामो। (निष्क्रान्ते) (भवतु अभ्यन्तरमेव प्रविशावः)

(134) प्रवेशक :-

(135) (ततः प्रविशति विदूषकः)

(136) विदू—(निःश्वस्य) दिढं ह्मि णिव्विण्णो इमस्स वयस्सस्य

अदेसकालुप्पण्णुमादव्वाहिं उवअरंतो। जोच्चिअ पुढमं हुदसेसेहिं सकारुच्चेत्तहिं भिक्खाहारेहिं संवड्ढिअसरीरो संवुत्तो सोच्चिअ अहं वि लहिअपरदुदिट्ठी कडंगरीअ-असब्बंमआरी अलद्धकक्खंतरप्पवेसो कडअप्पाहुणिओ विअ वंज्झिदसद्दं विज्झिदव्वो इदो तदो आहिंडेमि। जइ णिमंतणकाले णिमंतिदेहिं बह्मणेहिं सह अब्भंतरं पविसामि तदो किं मए पडिवत्तव्वं ? होदु, इमस्स लदा-मंडपस्स बाहिरपच्छाए मुहुत्तं विस्समिस्सं। (तथा करोति).

(निःश्वस्य) (दृढमस्मि निर्विण्णोऽस्य वयस्य-स्यादेशकालोत्पन्नोन्मादव्याधिमुपचरन्। य एव प्रथमं हृतशेषैः सकारुच्चित्रकैः भिक्षाहारैः संवर्द्धितशरीरः संवृत्तः स एवाहमपि लघूकृतपरदृष्टिः कडङ्गरीयसब्रह्मचारी अलब्धकक्ष्यान्तरप्रवेशः कटकप्राघुणिक इव वर्जितशपि-तव्यबृंहितव्य इतस्ततः आहिण्डामि। यदि निमन्त्रण काले निमन्त्रितैर्ब्राह्मणैः सहाभ्यन्तरं प्रविशामि ततः किं मया प्रतिपत्तव्यम् ? भवतु, अस्य लतामण्टपस्य बाह्यप्रच्छाये मुहूर्तं विश्रमिष्यामि) (तथा करोति).

(137) (ततः प्रविशति निपुणिका)

(138) निपु—रत्तिप्पआअरकिलन्तसरीरा गहिदकुसुदिणिव्व दिवा णिहं गदा भट्टिदारिआ। जाव आवासगदां एव्व मअवदि

जोअसिद्धिं पेक्खामि। सा एव्व णो इमस्सिं संकटप्पवाहे संकमो भविस्सिदि। (परिक्रामति)

(रात्रिप्रजागरक्लान्तशरीरा गर्भितकुमुदिनीव दिवानिद्रां गता भर्तृदारिका। तावदावासगतामेव भगवतीं योगसिद्धिं प्रेक्षे। सैव न एतस्मिन् सङ्कटप्रवाहे सङ्क्रमो भविष्यति) (परिक्रामति).

(139) (ततः प्रविशति परिव्राजिका)

(140) परि—अप्याजवञ्जवसुखान्यवधीरयन्ती
खद्योतवैद्युतरुचिक्षणभङ्गुराणि।
कृष्टाहमीश्वरसुतागुणपाशबन्धै-
र्बद्धं कलेवरभरं पुनरुद्वहामि ॥ १ ॥

(141) भोः! तथाभूते स्वजनवृत्तान्ते निर्वेदप्रव्रजिताप्यायुपजीविनमात्मानं मन्यमाना देशाद्देशान्तरं परिसरन्ती यदृच्छया शूरसेनमथुरां प्राप्य तत्र च कीर्तिषेणमहिष्या राजन्वत्या साकमभ्याससमावसनकृतसख्या प्रतिवसामि। तद्दुहितरि मदङ्कसंवर्द्धितायामपत्यस्नेहवती तपोवनाभिमुखीमप्येनामनुगतास्मि। यावदेनामनुरक्तपतिं कुलगामिनीं पश्यामि तावत् कुतो मे निःसङ्गता? कुतः—

(142) आश्रयति माधवी चेदाश्रमसहकारपादपस्कन्धम्।
स्वार्थक्रीतां लभते निर्वृतिमारण्यको वर्गः ॥ २ ॥

(143) सा पुनरमीषु दिवसेषु किञ्चिदकल्यरूपा लक्ष्यते। वक्ति च लोकः—

(144) वनवासमिमं कथं सहेत सा पितृकृतसङ्गसुखैधिता तथा।
क्रममेष्यति यत्र नैष्ठिकस्तरुवल्कावरणोऽपि तापसः ॥ ३ ॥

(145) अपि च—

(146) क्षणक्षीणौ बाहू च्युतपतितकेयूरवलयौ
परिम्लानावस्थः श्वसनपवनैरोष्ठरुचकः।
निवृत्तस्नानीयः शिरसिजकलापो वपुरभू-
दसूर्यम्पश्यायाः (सरस) निभृतं राजदुहितुः ॥४। इति।

(147) मम पुनरयं प्रतर्कः। तस्या हि—

(148) जातं विभ्रमदृष्टिपातशबलं पाण्डु द्वयं गण्डयो-
र्गाढे यौवनसोष्मणी स्तनतटे गाढोऽपि चिन्ताज्वरः।
अव्यक्तस्तनिमा स्वकान्त्युपचयादप्येवमालक्ष्यते
प्रभ्रष्टाभरणप्रदेशविषमेष्वङ्गेष्वनङ्गामयः ॥ ५ ॥

(149) को नु खल्वेष नभसः श्येनचरणभ्रष्टो निपतितश्चित्रपटः?

(150) दृष्ट्वा नभस्तः शिखिबर्हभारशारोदरं चित्रपटं पतन्तम्।
अनभ्रसंसर्गमभूतपूर्वमैन्द्रं धनुःखण्डमनुस्मरामि ॥ ६ ॥

(151) भवतु, अभूमिस्पृष्टमेनं सम्भावयामि ।

(152) (गृहीत्वा शिलातले समुपविश्य निर्वर्णयति).

(153) निपु—एत्थ भअवदीए लदामंडपं । (प्रविष्टकेनावलोक्य)एस भअवदी एक्कं चित्तपडं पेक्खंती सिलाअले णिसण्णा ! अहो! एसो चित्तपडो जो एकंते णिसण्णाणं बहुएहिं आसाबंधेहिं सहीणं आमिसखंडलुद्धेण सेणेण आक्खित्तो ।

(अत्र भगवत्या लतामण्डपम् । (—) एषा भगवती एकं चित्रपटं प्रेक्षमाणा शिलातले निषण्णा । अहो ! एष चित्रपटो य एकान्ते निषण्णानां बहुभिराशाबन्धैः सखीनामामिषखण्डलुब्धेन श्येनेनाक्षिप्तः)

(154) परि—महदिदमाकारबद्धं तेजः ! अस्य हि—

(155) दर्पणगतमिव सवितुः पटान्तरचितं महानुभावस्य ।
प्रतिबिम्बमिव प्रतिमुखपतितं प्रतिहन्ति मे दृष्टिम् ॥७॥

(156) (पुनः सावधानं दृष्ट्वा) हा ! महादेवि, (मोहं गता).

(157) निपु—हद्धि ! चित्तपडं पेक्खंती हा ! महादेवि त्ति मोहं गदा भअवदी । महत्तेण उप्पादेण होदव्वं । (सहसोपसृत्य तामुत्सङ्गेनादाय) समस्ससिहि समस्ससिहि ।

(हा ! कृधि, चित्रपटं प्रेक्षमाणा हा ! महादेवि इति मोहङ्गता

भगवती । महगोत्पातेन भवितव्यम् । (—) समाश्वसिहि समाश्वसिहि ।

158) परि—(ईषदिव समाश्वस्य) हा ! महादेवि, तदा तुए पदिलोअं पत्थिदाए जो मम हत्थे णिक्खत्तो, जो पडिपक्खभयादो चलकाकपक्खओ अवमहरेहिं अमच्चकुमारेहिं कल्लाणसिरी । (पुनरपि मूर्च्छिता)

(हा ! महादेवि, तदा त्वया पतिलोकं प्रस्थितया यो मम हस्ते निक्षिप्तः यः प्रतिपक्षभयाच्चलकाकपक्षको अवमहरैः अमात्यकुमारैः कल्याण श्रीः) (—)

159) विदू—किं णु खु लआघरब्भंतरे सद्दो विअ ? होदु, विडपंतरेण पेक्खामि । (तथा कृत्वा) वअस्सपडिकिदिं पेक्खती एका परिव्वाजिआ मोहं गआ; तं पुण एका इत्थिआ उच्चंगे गेह्निअ समस्सासं कुणइ । तक्केमि सा एसा विणअंधरेत्ति णिव्वेदपव्वाजिदा ।

(किं नु खलु लतागृहाभ्यन्तरे शब्द इव ? भवतु, विटपान्तरेण प्रेक्षे । (—) वयस्यप्रतिकृतिं प्रेक्षमाणैका परिव्राजिका मोहं गता; तां पुनरेका स्त्री उत्सङ्गे गृहीत्वा समाश्वासं करोति । तर्कयामि सैषा विनयन्धरेति निर्वेद-प्रव्राजिता)

(160) निपु—समस्ससिहि समस्ससिहि । (समाश्वसिहि समाश्वसिहि).

(161) परि—(समाश्वस्य) जइ सो अविच्छिद्दसरीरो एत्ताह एत्तिअं परिअड्ढिदो भवे । (—) (यदि सोऽविच्छिन्नशरीरः एतावता एतावान् परिवर्द्धितो भवेत्).

(162) निपु—(आत्मगतम्) अवि णाम भअवदीए स जणो भट्टिदारिआए हिअअवल्लवो जणो भवे ? (प्रकाशम्) भअवदि, को एसो अब्भाआरिअजणजोग्गो आआसो ? का एसा विण्णाणविसेसविसरिसी असक्कया वाणी ? (—)अपि नाम भगवत्याः स्वजनो भर्तृदारिकाया हृदय-वल्लभो जनो भवेत् ? (—) भगवति क एषोऽभ्यागारिक-जनयोग्य आयासः ? कैषा विज्ञानविशेषविसदृशी असंस्कृता वाणी ?)

(163) परि—(प्रत्यवमृश्य) अये ! निपुणिका ।
(अयि निपुणिके,)

(164) निपु—(आत्म) मोहं पडिबुद्धाए इमए सव्वं विण्णावेमि ।

(मोहं प्रतिबुद्धाया अस्याः सर्वं विज्ञापयामि । (प्रकाशम्) कहिंसो कुमारो कल्लाणसिरी ? (कुत्र स कुमारः कल्याणश्रीः ?)

परि—

(165) बाष्पान्धापि यदादरं दश दिशो दृष्टिः समुद्वीक्षते

स्थविरेऽपि परिस्नुतस्तनमुखं वक्षो यदुत्कण्ठते ।

चिन्तातूलिकया मनोरथमये कुड्ये यदालिख्यते

भ्रष्टं तदपत्यकं निपुणिके दग्धो विधिः पृच्छयताम् ॥८॥

(166) (पुनरपि चित्रपटं निरीक्ष्य).

(167) यौ द्वौ शैशवमुष्टिभेदविशदौ रेखातपत्राङ्कितौ

क्षीणो चङ्क्रमणे मदङ्गुलिमुखं याभ्यां समालिङ्गितम् ।

बन्धे यावपि कारितौ गुरुजने मात्रा बलादञ्जलिं

तौ हस्तावुरगेन्द्रभोगसदृशप्रौढप्रमाणौ कथम् ॥६॥

(168) (बाष्पं विकिरति)

(169) निपु—(पत्रपुटेन गोत्रवारि गृहीत्वा) भअवदि, इदं मुहोदअं ।

(—)(भगवति, इदं मुखोदकम्)

(170) परि—ईषदिव प्रासानृण्या बुद्धिः ।

(171) निपु—भअवदि, एदसरिसवण्णो कुमारो भट्टिदारिआए दिट्ठो । ता इयं आलिहिदा तस्स पडिकिदी । सहीजण हत्थादो अमिसखंडलुद्धेण सेणेण आक्खित्तो पुणो वि गअणा भअवदिहत्थं पत्तो जइच्छाए अअं चित्तपडो ।

(भगवति, एतत्सदृशवर्णः कुमारो भर्तृदारिकया दृष्टः ।

तदियमालिखिता तस्य प्रतिकृतिः । सखीजनहस्तादामिषखण्डलुब्धेन श्येनेनाक्षिप्तः पुनरपि गगनाद्भगवतीहस्तं प्राप्तो यदृच्छयायं चित्रपटः).

(172) परि—एवं भोः ! कथय, कथमेवं वर्णाकारस्तया कुमारो दृष्टः ।

(173) निपु—एव्वं विअ । (एवमिव)

(174) परि—अपि नाम तयायमालिखितः स एव मगधकुलाङ्कुरः कुमारो भवेत् । न तदाकारानुकारी कश्चिदेकः ।

(175) निपु—अच्चाहिदं एदं हि अअं अण्णं अणु भट्टिदारओ भअवदीए । (अत्याहितमेतद्धि । अयमन्यश्च ननु भर्तृदारको भगवत्याः ?

(176) परि—निपुणिके, कथयामि ते भूतार्थम् । आसीत पुरा सुन्दरवर्मा नाम मगधेश्वरः । तस्याग्रमहिषी मदिरावती नाम । तस्या धात्रेयिका सखी कुमारधात्री च भूता दैवादन्तर्हिते तत्र राजकुले निर्वेदप्रव्रजिताहं मथुरां प्रविश्य प्रतिवसामि । सम्प्रति पुनः कीर्तिमती मे सर्वस्वम् ।

(177) विदू—ही ! ही ! एस ण्हातकोह्मि संवुत्तो; दुम्मेहो वेखाणसो त्ति मंतगुत्तो मंतेदि ।
(ही ! ही ! एष स्नातकोऽस्मि संवृत्तः; दुर्मेधो वैखानस इति मन्त्रगुप्तो मन्त्रयति).

(178) परि—(आत्मगतम्) लब्ध इदानीमवसरः पृच्छामि तावदेनाम्। यत् कीर्तीमतीमन्तरेण तदखिलं निपुणिका वेत्ति ।

(179) (नेपथ्ये गीयते)

(180) न शशाक शशाङ्कमीक्षितुं न समाकर्णयितुं सुखोदितम् ।
न च पल्लवभङ्गकल्पिते शयनीये शयितुं नृपात्मजा ॥ २० ॥

(181) परि—अहो ! यावत् साधु गीतमेतयोर्वैतालिकयोर्वैतालिकीयम् । निपुणिके, कीर्तिमतीमन्तरेण किञ्चिदिह भवतीं पृच्छामि ।

(182) निपु--भअवदि, आणवेदु । (भगवति, आज्ञापयतु)

(183) विदू—तक्केमि राअदारिआए एसा पच्चअं गदा सही । (तर्कयामि, राजदारिकाया एषा प्रत्ययं गता सखी).

(184) परि--आकस्मिकीमरतिमुद्वहतीव तस्या
वक्त्रं कुतो वसुमतीपतिनन्दनायाः ।
श्च्योतद्विलोचनजलाविलगण्डरेखं
नीहारनीरकणिकार्द्रमिवारविन्दम् ॥ २१ ॥

(185) निपु—एसो भट्टिदारिआए चित्तगदो कुमारो पुच्छिदव्वो भअवदीए । सा दाणिं णीसासजिण्णहिअआ कोमलकद-

लिआ विअ इदी तदो पलोट्टन्ती मणोरहसहीजणं वि मुंचइ। जइ तं अंतरेण भअवदी ण साहु पेक्खिस्सदि, तदो सा अवस्सं तवस्सिणी सोअधरणिधरसिहरारूढिया भविस्सिदि

(एष भर्तृदारिकायाश्रितगतः कुमारः प्रष्टव्यो भगवत्या। सा इदानीं निःश्वासशीर्णहृदया कोमलकदलिकेव इतस्ततः प्रलुठन्ती मनोरथसखीजनमपि मुञ्चति। यदि तामन्तरेण भगवती न साधु प्रेक्षिष्यते, ततः सावश्यं तपस्विना शोकधरणिधरशिखरारूढा भविष्यति।)

(186) परि— सा राजपुत्री नयति त्रियामां
कान्तं विना जागरणारुणाक्षी।
मामेव मन्ये प्रतिपालयन्ती
प्रत्यूषवेलामिव चक्रवाकी॥ १२॥

(187) विदू—ही! ही! भिक्ख गदो णिमंतणिमंतणं पत्तो। (सहसोपसृत्य) एस वैखाणसो पणमदि।

(ही! ही! भिक्षां गतो निमन्त्रनिमन्त्रणं प्राप्तः। (—) एष वैखानसः प्रणमति).

(188) परि—अये! वैखानसः प्राप्तः का नामेयमनभ्रवृष्टिः?

(189) निपु—(आत्मगतम्) को एसो आकिदीए मक्कडओ वाआए गद्दभो?

(क एष अकृत्या मर्कटको वाचा गर्दभः ?)

(190) विदू—एसो कल्लाणसिरिणो णमुक्कारो ।(अञ्जलिं गृह्णति).
(एष कल्याणश्रियो (—) नमस्कारः ।

(191) निपु—(आत्मगतम्) एस वअस्सो तस्स जणस्स ।
(—) (एष वयस्यस्तस्य जनस्य).

परि—

(192) सामन्ताग्रवधूकरव्यतिकरैः सञ्चारितो दर्पणः
सौधोत्सङ्गनिवेशितो नवशशी पौरैः समुद्वीक्षितः ।
वल्लीभिः स्तनदायिनीभिरुचितस्कन्धः पुनर्मातृभिः
पुण्यः पुष्पपुरोत्सवः क नु गतो वैखानस ब्रूहि मे ॥१३॥

(193) विदू—आसण्णं दे पुत्तदंसणम् । अणुवअस्सं राअदारिआ संतप्पदि, राअदारिआदंसणुप्पण्णमदणुंमादो बहुलपक्खचंदस्सइवअणुदिणुसंओभीरंतसरीरो वअस्य दीसइ ।

(आसन्नं ते पुत्रदर्शनम् । अनुवयस्यं राजदारिका सन्तप्यति, राजदारिकादर्शनोत्पन्नमदनोन्मादो बहुलपक्ष चन्द्रस्य इव अनुदिनं समवक्रियमाण शरीरो वयस्यो दृश्यते).

(194) परि—साधु भोः—

(195) कुवलयदलदीर्घदृष्टिपाशां कुसुमशरासनवागुरां कुमारः ।
नृपदुहितृमयीं निरुद्धवर्त्मा मृगपतिपोतसमः समाजिहीते ॥१४॥

(196) निपु—उस्ससिदं विअ मे हिअअं। किं णु हु सव्वं भवे ? (उच्छ्वसितमिव मे हृदयम्। किं नु खलु सर्वं भवेत् ?)

(197) परि—वत्स, यावदविदितमेतदस्माभिः । केयमतर्किता दृष्टिवृद्धिः ?

(198) विदू—एवं विअ। (एवमिव).

(199) परि—एवमेतत्। प्रयोजनवदिव मे जीवितधारणम्।

(200) विदू—भोदि, राअदारिआए वअस्सपडिकिदी आलिहिदा, तुए वि मज्झ पडिकिदी आलिहिदव्वा।
(भवति, राजदारिकया वयस्यप्रतिकृतिरालिखिता, त्वयापि मम प्रतिकृतिरालिखितव्या).

(201) परि—(सस्मितम्) भजमानमभिहितम्।

(202) निपु—ध्वंस ! वडरवडुअ। (ध्वंस ! वडर वटुक).

(203) विदू—होदि, मा कुप्पहि एसो तुह्ने पसादेमि। (उत्तरीयादुन्मुच्य हारमर्पयति).

(भवति, मा कुप्य, एष युष्मान् प्रसादयामि) (—)

(204) निपु—हं ! एसो सो हारो जो भट्टिदारिआए पणट्ठो। (हारमञ्जलिना गृह्णाति) हं ! एष स हारः, यो भर्तृदारिकायाः प्रणष्टः) (—)

(205) परि—(आत्मगतम्) उभावपि मदुत्सङ्गसंवर्द्धितौ परस्परं कामातुरौ कीर्तिमती कल्याणवर्मा च । तदनयोर्वागर्थयोरिव समवायं करिष्यामि । (प्रकाशम्) ममायमभिसन्धिः । (धातुरागेण पटान्ते समालिख्य वाचयति).

(206) शौनकमिव बन्धुमती कुमारमविमारकं कुरङ्गीव ।
अर्हति कीर्तिमतीयं कान्तं कल्याणवर्माणम् ।।१५।।

(207) गूढरक्षितमेनं कुमाराय समर्पय प्रदोषे । पुनरात्मा दर्शयितव्यः । (चित्रपटमर्पयति).

(208) विदू—जं भअवदी आणवेदि (यद्भगवत्याज्ञापयति) (चित्रपटं गृहीत्वा निष्क्रान्तः).

(209) निपु—भअवदि, कहं भट्टिदारिआए पाणा रक्खिदव्वा ? (भगवति, कथं भर्तृदारिकायः प्राणा रक्षितव्याः ?)

(210) परि—माभूत्ते विषादः । पश्य—

(211) गूढप्रयोगनिभृतापि समर्पयन्ती (प्रियमर्पयन्ती ?)
छिन्ताज्वरं व्यपनयानि नृपात्मजायाः ।
पर्जन्यघोषविमुखीव दिवः पतन्ती
भूमेरवग्रहविशोषमनभ्रवृष्टिः ।।१६।।

(212) (इति निष्क्रान्ताः सर्वे)

(213) द्वितीयोऽङ्कः

(214) # तृतीयोऽङ्कः

* * *

(215) (ततः प्रविशति कामयमानावस्थः कुमारः)

कुमा—

(216) अचिन्तनीयं मनसापि लब्धुमज्ञातमात्रं जनमन्तरेण ।
मय्येवमाकस्मिकमत्सरोऽसौ मनोभवः किं नु फलं वहेत ॥१॥

(217) (मदनबाधां निरूप्य) भोः कष्टं ! यौवनमध्यंदिनप्रकटित मिथ्यामनोरथमृगतृष्णिकाविषमेषु विषयमरुषु भ्राम्यतः कामुकजनपथिकसार्थस्य सन्तापमुत्पादयत्यङ्गजन्मपतङ्गः । कुतः—

(218) यद्यपि कबलीभूतो हरकोपानलत्विषाम् ।
दाहात्मा दृश्यते तेन नूनं मकरकेतनः ॥२॥

(219) धिग्भोः पराश्रयेण बलवत्तरमात्मानं मन्यते मदनः । कुतः—

(220) उन्निद्राशोकचूतप्रसवपरिमलोद्गन्धयो गन्धवाहाः
प्रेङ्खद्बलाकमालाशतशबलमुखः प्रावृषेण्योऽन्धकारः ।
सौधोत्सङ्गप्रसङ्गी नवशशिविशदः शारदो वा प्रदोषो
यद्यस्त्रं न स्युरेते स्वयमतनुरसौ कातरः किं करोमि ॥३॥

(221) अपि नाम पुनरपि सा दृश्येत ? भोः कष्टं ! सर्वः स्वकार्यकृपणो जीवलोकः । कुतः—

(222) उपकृतवतीमपि दृशं रूपामृतसंविभागेन ।
वञ्चयति स्मरणसुखे तस्या हतहृदयमेतन्मे ॥४॥

(223) क्व नु खलु जीवितसर्वस्वभूतस्तस्या मौक्तिकहारः । आः ! यदि नाम कदाचित्तस्या राजदुहितुः सखीजनो दृश्येत परिजनो वा—इत्यमुना मनोरथेन निर्गतो वयस्यो वैखानसः, तस्य हस्ते हारः । केनेदानीमुपष्टम्भेनावसीदन्तमात्मानमवलम्बिष्ये ? भवतु, प्रियादर्शनमुहूर्तभाजनीभूतं तदेव जीर्णोद्यानं गत्वा पर्युत्सुकमात्मानं विनोदयामि ।

(224) (ततः प्रविशति विदूषकः)

(225) विदू—(परिक्रम्यावलोक्य) एसो सावमुत्तविण्णत्तिविण्णाणो धरणिपडिओ विअ विज्जाहरदारओ सोअणीअदस्सणीयाकिदी वअस्सो दीसइ । (उपेत्य) जेदु वअस्सो । अविहा ! ण त्थि मे पडिवअणं । केवलं चिंताणिमीलिअलोअणो उंमीलिओविअ आलेक्खजोक्खे लक्खिअदि । एव्वं दाव भणिस्सं ! राअदारअ, किं राअसिरी चिंतीअदि ? (—) (एष शापमुक्तविज्ञप्तिविज्ञानो धरणि-

पतित इव विद्याधरदारकः शोचनीयदर्शनीयाकृतिर्वयस्यो दृश्यते। (—) जयतु वयस्यः। अविहा ! नास्ति मे प्रतिवचनम्। केवलं चिंतानिमीलितलोचन उन्मीलित इवालेख्यजोधो लक्ष्यते। एवं ताद्भणामि। राजदारक, किं राजश्रीश्चिन्त्यते ?)

(226) कुमा—(उन्मील्यवलोक्य) अये ! वयस्यो वैखानसः। वयस्य, एवमेतत्, किं तु—

(227) रत्नोद्भासितमस्तकै रणगतैस्तेजस्विभिर्भोगिभि-
देवे प्रादुरभूत् प्रचेतसि विभौ या वाहिनीभर्तरि।
या साक्षात् पुरुषोत्तमप्रणयिनी नान्यं वृणीते पतिं
राजश्रीरिव मृग्यते हृदि सदा सा राजपुत्री च मे ॥४॥

(228) वयस्य, सावशेषतुषरत्वान्मधुमासदिवससुखानां शैलेय-गन्धिनि शिलातलेऽस्मिन् मुहूर्तमासिष्यावहे।

(229) विदू—जं भट्टिवअस्सो अणवेदि। (यद्भर्तृवयस्य आज्ञापयति).

(230) (उभावुपविशतः)

(231) कुमा—कान्तापयोधरसंसर्गश्लाघनीयो मौक्तिकहारस्तावदानीयताम्।

(232) विदू—अविहा ! कहिं हारो पणट्ठो ? (अविहा ! कुत्र हारः प्रणष्टः ?)

(233) कुमा—धिङ्मूर्ख,

(234) विदू—ही ! ही ! होदु होदु मुक्खो वैखाणसो अपंडितो वैखोणसो त्ति मम दाव वअणं सुणाहि, पच्चा मं उवालभेहि। इदो अहं राअदारिआकेरअमोत्तिअहारं अण्णेसंतीए विअ राअदारिआ हिअअणिव्विसेसाए णिवुणिआए दिट्ठो ह्मि। (ही ! ही ! भवतु भवतु मूर्खो वैखानसः, अपण्डितो वैखानस इति। मम तावद्वचनं शृणु, पश्चान्मामुपालभस्व। इतोऽहंराजदारकीयमौक्तिकहारमन्विष्यन्त्येव राजदारिकाहृदयनिर्विशेषया निपुणिकया दृष्टोऽस्मि).

(235) कुमा—(सकुतूहलम्) किमसि निपुणिकया दृष्टः ? ततस्ततः।

(236) विदू—किं तदो तदोत्ति ? रूपाभिगहिदस्स कुंभीलस्स का पडिपत्ती। (किं ततस्तत इतिः ? रूपाभिगृहीतस्य कुम्भीलस्य का प्रतिपत्तिः).

(237) कुमा—मुक्तः परिहासः, विस्पष्टमभिधीयताम्।

(238) विदू—एव्वं विअ। (चित्रपटं दर्शयित्वा) पेक्खदु पेक्खदु तुह्म पडिकिदिं विलिहियं (?) तत्तहोदीए चित्तं। (एव-

मिव । (—) प्रेक्षतां प्रेक्षतां तत्र प्रतिकृतिं विलिखितं तत्र-
भवत्या श्चित्रम्),

(239) कुमा—अपि सत्यमिवम् ? को नाम पुरुषः श्रद्दध्यादेवंभू-
तमभ्युदयविशेषम् ? तथा बलात् प्रह्लादते मे हृदयम् ।
पश्य—

(240) सम्प्रत्यहं प्रणयिनीबहुमानपात्रं
प्रोद्भिन्नरोमपुलकोपहितं शरीरम् ।
सिन्दूरचूर्णरचनारमणीयकुम्भ-
नीराजितं नृपकरीव समुद्वहामि ॥६॥

(241) अपि च—

(242) वामो गन्धवहः पुरा पुनरसौ वासन्तिको दक्षिणः
प्रारम्भे कुलिशं प्रसूनधनुषः पश्चात्तु बाष्पाः शराः ।
यामिन्यामपनीतवह्निकणिकाः पीयूषनिष्यन्दिन-
श्च्योतच्चन्द्रमरीचयोऽपि नियतं निर्वापयिष्यन्ति नः ॥७॥

(243) (सावधानं चित्रपटं निर्वर्णयति)

(244) विदू—किं तुए तत्तहोदीए सिप्पविण्णाणं, आदु अत्तणो
आकिदिसोहा णिव्वण्णीअदि ? (किं त्वया तत्रभवत्याः
शिल्पविज्ञानम्, उतात्मन आकृतिशोभा निर्वर्ण्यते ?)

(245) कुमा—नन्विदमेव चित्रकर्म कान्तायाः शिल्पगतं विज्ञान-

विशेषमस्मद्गतं प्रेम च प्रकटयति । कुतः—

(246) प्रेम्णि स्थितेऽपि तस्याः सम्मुखलज्जाहृते समाधाने ।
मत्प्रतिकृतिरचनायामासीदन्ते विसंवादः ॥ ८ ॥

(247) विदू—भो वअस्स, तुह तत्तहोदीए अ दोण्णं वि तुह्माण कदरस्स सविसेसं सिप्पविण्णाणं ति महंतो मे संदेहो । ता इमेहिं विंज्झसिहरोज्झरसंणिहिदेहिं दाउराअवण्णएहिं पडंते विरएहि तत्तहोदीए पडिकिदिं । (भो वयस्य तव तत्रभवत्याश्च द्वयोरपि युवयोः कतरस्य सविशेषं शिल्पविज्ञानमिति महान्मे सन्देहः । तदेभिर्विन्ध्याशिलोच्चयसंनिहितैर्धातुरागवर्णकैः पटान्ते विरचय तत्रभवत्याः प्रतिकृतिम्).

(248) कुमा—सखे, ममाप्ययमेवाभिप्रायः, किं तु—

(249) भवति निर्वृतये यदि लिख्यते कुसुमकेतुविकारवती प्रिया ।
स्मरकृशत्यमुना तु समाधिना ग्लपयितुं दयितां बत नोत्सहे॥

(250) विदू—(चित्रपटं विस्तारयति).

(251) कुमा—(दृष्ट्वा 'शौनकम्' इत्यादि वाचयित्वा) कस्येयमक्षरपंक्तिः ?

(252) विदू—भअवदीए जोअसिद्धीए । (भगवत्या योगसिध्याः)

(253) कुमा—अहो ! मां प्रति निष्कारणवत्सला भगवती ।

(254) विदू—(आत्मगतम्) दाणिं परमत्थदो जोअसिद्धिं णिवेदेमि। (प्रकाशम्) ण खु सा णिक्कारणवच्चला। (—) (इदानीं परमार्थतो योगसिद्धिं निवेदयामि। (—) न खलु सा निष्कारणवत्सला).

(255) कुमा—कथमिव ?

(256) विदू—एव्व विअ। (एवमिव).

(257) कुमा—(सकुतूहलम्) कथं ममैव निर्वेदप्रव्रजिता धात्री !

(258) (मम भाग्यवशात्तु मे प्रसूः ?)

परलोकात्पुनरागतेति मन्ये

अपि नाम विलोकयेयमाभ्यां

जनयित्रीमधुना विलोचनाभ्याम् ॥

(259) (बाष्पं विकिरति).

(260) विदू—धारेदु धारेदु भवं। अदिक्कंदो सो जंमंतरभूदो कालो। (धारयतु धारयतु भवान्। अतिक्रान्तः स जन्मान्तरभूतः कालः).

(261) कुमा—अत एव कथञ्चिदात्मा धार्यते।

(262) विदू—(पुनरपि चित्रपटं विस्तार्य) आलिहदु। (आलिखतु).

(263) कुमा—(कीर्तिमतीप्रतिकृतिमालिखति).

(264) (प्रविश्य नन्दकः)

(265) नन्द—जेदु भट्टा, ह्णाणवेला संपत्ता। (जयतु भर्ता, स्नानवेला संप्राप्ता)।

(266) विदू—अविहा! मम सरीरादो णिक्कंतेण बुबुक्खासंदोहेण विअ अच्चासंणो मज्झह्णो। (उत्थाय) उट्ठेदु उट्ठेदु भवं। (अविहा! मम शरीरान्निष्क्रान्तेन बुभुक्षासन्दोहेन-वात्यासन्नो मध्याह्नः। (—) उत्तिष्ठतु उत्तिष्ठतु भवान्).

(267) कुमा—(विदूषकहस्ते चित्रपटं दत्वा परिक्रम्य) अये! दण्डकरुच्चिरिव नृपतिः परितपति परमशीतक्किरणः। कुतः—

(268) प्रश्च्योतत्करशीकरेण करिणा संस्पृश्यते वाशिका
स्कन्धे चन्दनशाखिनः फणिपतिर्वेष्टान्तरं चेष्टते।
ध्यानस्थानजुषो मुनेः परिचयादुत्सङ्गशय्यातलं
प्रारब्धप्रचलाहतो मृगशिशुर्निद्रालुरालीयते॥ १०॥

(269) (निष्क्रान्ताः सर्वे)

(270) तृतीयोऽङ्कः

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(271) चतुर्थोऽङ्कः

(272) (ततः प्रविशति कौम्भकूणविकवेषो वर्द्धमानकः)

(273) वर्द्ध—(कुम्भकूणवं वादयित्वा गायति)

(274) अलिअं रामसरबलं गुहकहाहि कुञ्चगिरिविवरम् ।
तुज्झ विणाअअ मंणे पल्लवरिणए रदणवहो ॥
(अलिकं रामशरबलं गुहकथापि क्रौञ्चगिरिविवरा ।
तव विनायक मन्ये पल्लवाच्छादितः रदनपथः ॥ १ ॥)

(275) (पुनरपि गायति)

(276) वहमाणो रेवइमुहमहुमअणिव्वत्तिअं उदअराअं ।
सामलवसणकलंको सोहइ चंदव्व बलभद्दो ॥
(वहन् रेवतीमुखमधु मदनिर्वर्तितमुदयरागम् ।
श्यामलवसनकलङ्को शभोते चन्द्र इव बलभद्रः ॥ २ ॥

(277) (परिक्रम्य) आणत्तोम्हि अंअमंतगुत्तेण—गच्छ सोम, सूलापाणिसिद्धाअअणं । तहिं गहिदपासुपदवेसं अंअरक्खिदं भणाहि—"मम समीवं आअच्छदु" त्ति । (परिक्रम्यावलोक्य) एदं शूलपाणिसिद्धाअअणं । एदे खु धणेहिं अप्पिदाणं उवहाविसुद्धाणं गहिदवेसंतरं अणुट्ठाणगदाणं अह्मि सुभदाणं एक्के दीसंति । (आज्ञप्तोऽस्मि आर्यमन्त्रगुप्तेन—गच्छ सोम्य शूलपाणिसिद्धायतनम् । तत्र गृहीतपाशुपतवेषमार्यरक्षितं भण—'मम समीपमागच्छतु' इति । (—) एतच्छूलपाणिसिद्धायतनम् । एते

खलु धनैरर्चितानामुपधाविशुद्धानां गृहीतवेषान्तरानुष्ठानगतानामस्माकं स्थानगतानां सुभटानामेके दृश्यन्ते ।)

(278) (नेपथ्ये) नमोऽस्तु ते शशाङ्कशेखराय शम्भवे ।

(279) वर्द्ध—(कर्णं दत्वा)एसो खु सो भअवसिवभट्टारअपादवं-दणव्वावुदस्स अंअस्स सरओ सुणीअदि । होदु । से संकेदलक्खणस्ससिरिरुक्खस्स पच्छाये पडिवालेमि । (परिक्रामति) (एष खलु भगवच्छिवभट्टारकपादवन्दनव्यापृतस्यार्यस्य स्वरः श्रूयते । भवतु, अस्य सङ्केतलक्षणस्य श्रीवृक्षस्य प्रच्छाये प्रतिपालयामि ।) ।

(280) (ततः प्रविशति पाशुपतवेष आर्यरक्षितः)

(281) आर्य—नमोऽस्तु ते शशाङ्कशेखराय शम्भवे ।

(282) कण्ठे विषं विकटवेष करे करोटि-
मंसे गजाजिनमुरस्युरगं करोषि ।
कर्णे करोषि वरुणालयमारगर्भं
लाटीललाटतटसुन्दरमिन्दुखण्डम् ॥ ३ ॥

(283) अपि चेयं जन्मनः प्रभृत्यनपायिनी मे प्रार्थना—

(284) इच्छानुषङ्गकलुषाल्पधियां त्वदीय-
दिव्यस्वरूपसहजान्धविलोचनानाम् ।
त्वत्पादयोः स्फुरतु भक्तिरकृत्रिमेयं
जात्यन्तरेऽपि जननीस्तनपायिनां नः ॥४॥

(285) (सप्रदक्षिणं नमस्कारं कृत्वा परिक्रम्य)

(286) मुहूर्तं तावदितः प्राकारमुत्तरेण श्रीवृक्षच्छायामुपसेविष्ये यत्र मां कार्यवन्तो मन्त्रगुप्तपुरुषाः प्रतिपालयन्ति । (तथा करोति).

(287) (उपेत्य) अज्ज, वंदामि । (आर्य, वन्दे).

(288) आर्य—अये ! बर्द्धमानकः । बर्द्धमानक, अपि जानीषे कुञ्जरकानुवर्तिषु कुपितेषु प्रत्यन्तपालेषु तत्प्रतिचिकीर्षया ससैन्ये नगरान्निर्गते चण्डसेनहतके संप्रति स्वामिप्रत्यानयनार्थमात्ययिकदूतो हरिणाश्वः प्रेषितो ननु मन्त्रगुप्तेन '

(289) वर्द्ध—पेसिदो त्ति एत्तअं मए जाणिदं, ण खु से अभिप्पाओ । (प्रेषित इत्येतावन्मया ज्ञातम्, न खल्वस्याभिप्रायः).

(290) आर्य—अहो ! साधु मन्त्रगुप्त, साधु, यदयमुपधाविशुद्धो गर्भदासः परिपार्श्ववर्त्यपि विक्रियासु न तेऽभिप्रायमधिगच्छति । कुतः किल ते मन्त्रदोषावसरः ? अथवा तुल्यरूपमुभयोरपि धर्मार्थकामयोरनुशासनम् । कुतः—

(291) कुर्वन्ति भृत्या वचनं प्रभूणां
प्रयोजनोद्देशमलक्षयन्तः ।
अत्यर्थमार्याः फलमस्तु मा वा
स्वधर्म इत्येव समाचरन्ति ॥ ५ ॥

(292) वर्द्ध—अंअ, दाणिं (जइ) आअच्छदि सामी णिव्विआरो णं रज्जलाभो। (आर्य, इदानीं (यदि) आगच्छति स्वामी निर्विकारो ननु राज्यलाभः).

(293) आर्य—कः सन्देहः? पश्य—पूर्वसंनिविष्टैः सागरदत्त-प्रभृतिभिः स्थविरामात्यैः संभूय मन्त्रगुप्तेन देवस्य सुन्दरवर्मणस्तेषां सुकृतानामनुस्मारिता रहसि पौरजान-पदाः। यदि सांप्रतमेष्यति स्वामी शत्रोरेकलोष्टवधमप्या-चरिष्यन्ति; किमङ्गः पुनः स्वामिपादोपसङ्ग्रहणम्।

(294) वर्द्ध—केण कारणेण विरत्ता पकिदिए चंडसेणहदअस्स? (केन कारणेन विरक्ताः प्रकृतयश्चण्डसेनहतकस्य?)

(295) आर्य—तेनैव शीलापराधेन। पश्य—

(296) कारानिरोधपरिपाण्डुकपोलरेखा-
कारा निरोधविधुराः प्रकृतीश्चकार।
कारच्चणेन ककुभो वशमानिनाय
कारस्करः स खलु सम्प्रति पार्थिवेषु ॥६॥

(297) वर्द्ध—तदो तदो कहिं एरिसचंणस्स से राअसिरी? (ततस्ततः कुत्रेदृशवर्णस्यास्य राजश्री?)

(298) आर्य—विस्तृतेयं कथा। समासतस्तु कथयामि—पुरा किल सुन्दरवर्मणा स्वयमविदितस्वभावतया विषतरुरिव पुत्रीकृत-श्चण्डसेनहतकः।

(299) वर्द्ध—तदो तदो । (ततस्ततः).

(300) आर्य—ततः स्वयं मगधकुलं व्यपदिशन्नपि मगधकुल-वैरिभिर्म्लेच्छैर्लिच्छविभिः सह सम्बन्धं कृत्वा लब्धावसरः कुसुमपुरमुपरुद्धवान् ।

(301) वर्द्ध—तदो तदो । (ततस्ततः).

(302) आर्य—ततः संप्रवृत्ते संग्रामे वधपात्रमप्येनं पुत्रीकृतत्वाद्-पहस्तयित्वा लिच्छविकुलमन्तः र्वापितवान् देवः । स हि—

(303) स्वशक्तितः कृतसमरोत्सवो द्विपो
भयादिव त्रिदिवमितः प्रपेदिरे ।
प्रमत्सरस्दनु च दीप्तविग्रहो
दिवं गतः स्वयमपि तत्र मागधः ॥ ७ ॥

(304) वर्द्ध—हद्धि ! असरिससंगामे उप्पण्णो मिच्चू तारिसस्स वि देवस्स ! (हा ! धिक् असदृशसंग्रामे उत्पन्नो मृत्युस्तादृशस्यापि देवस्य !).

(305) आर्य—एवमेतत्, जरया नाम किल व्याधेन भगवानपि पुण्डरीकाक्षो लोकान्तरमुपनीतः ।

(306) वर्द्ध—उप्पण्णावसरं दाणिं पुच्छामि—कहं सामिसहिदाणं तुह्माणं तवोवणवासो ?
[उत्पन्नावसरमिदानीं पृच्छामि—कथं स्वामिसहितानां युष्माकं तपोवनवासः ?]

(307) आर्य—एतदपि श्रूयताम्—ततोऽस्माकं जनयितारः स्वामिना सह स्वर्लोकमारूढाः। मातरोऽपि महादेवीभिः सह भगवन्तमाशुशुक्षणिमाश्रिताः। वयमप्यधर्मधरेण स्वामिना समानवयस्कया विनयन्धरया नाम धात्र्या प्रच्छन्नमेव रजन्यामटवीकान्तारमुपनीय वनगजबृंहितत्रस्तया सद्यो विप्रणाशिताः। पुनरपि यदृच्छयागतैस्तापसैर्नीतास्तपोवनमिति पर्यवसिता कथा।

(308) वड्ढ़—एव्वं एव्व अय्य पेक्खिदुकामो अय्यमंतगुत्तो।
(एवमेव आर्य प्रेक्षितुकाम आर्यमन्त्रगुप्तः)

(309) आर्य—गच्छतु भवान्, अहमप्यपराह्णे भिक्षाटनच्छद्मना गत्वा रथकारवेश्मगतं तत्रभवन्तं द्रक्ष्यामि।

(310) (निष्क्रान्तौ)

(311) मिश्रविष्कम्भकः

(312) (ततः प्रविशति सखड्गः सोष्णीषो मन्त्रगुप्तः)

(313) मन्त्र—साधु भोः, मम खलु तावत् स्वामिकार्यपर्याकुलहृदयत्वादविदितनक्तन्दिनविशेषो गतः कालः। सम्प्रति पुनः—

(314) गुणविप्लवशङ्किधिया नीतिः समुपनतसाहसावसरा ।
भृशतरमाकुलयति मामियमिव रङ्गोन्मुखी वाक्छ्रीः ॥८॥

(315) (विलोक्य) अये ! पर्यवसितो दिवसः । अहो तु खलु !
नित्यप्रमुदितनरनारीसहस्रसंकुलस्य कुसुमपुरस्य सायन्तनी
श्रीः । इह हि---

(316)त्यक्तो मानस्तरुण्या प्रणयकुपितया किं फलं शष्कुलीभिः
सैरन्ध्रीप्राप्तवेषा स्मितरुचिरमुखी स्वैरमास्ते पुरन्ध्री ।
स्नाताः स्नानीयचूर्णग्रहणसुरभयः सुभ्रुवो बभ्रुवर्णाः
शारीकुर्वन्ति सन्ध्यां प्रचलकुवलयाक्षेपनीलैः कटाक्षैः ॥९॥

(317) अपि च----

(318)आशाकेशान्तधूपैरिव गगनतलं व्याप्तमासीत्तमोभि-
र्धूमव्याजेन दीपास्तिमिरमिव मुहुः पीतमेते वमन्ति ।
किञ्चान्यत् प्रस्थितानां प्रियतमवसतिं नक्तमेकाकिनीनां
श्रूयन्ते राजमार्गे कलकलमुखरा मेखलाः सुन्दरीणाम् ॥१०॥

(319) अस्यां किल रजन्यामेष्यति स्वामी । साधु भोः----

(320)भूत्वा प्रच्छन्नमन्तर्बहिरपि च मया मण्डलं साधयित्वा
निःशेषं नीतिमार्गप्रणिहितमनसा वञ्चितश्चण्डसेनः ।
स्वामी कुर्यात् प्रतापं निकृतिमति रिपौ विप्रलम्भोः न दोषो
मायामोहेन दैत्येष्वपथमुपगतेष्वाददे वज्रमिन्द्रः ॥११॥

(321) (ततः प्रविशति सान्नाहिकवेषः सखड्गो वीरसेनः)

(322) वीर----प्राप्तोऽस्मि चिरादहमिदानीं कुसुमपुरम् । (निःश्वस्य)

(323) कालापकर्षे सति भङ्गुरत्वात्
प्रक्षीणसंस्कारभुवां स्मृतीनाम् ।
स्फुरन्ति मे शैशवचेष्ठितानि
जातिस्मरस्येव भवान्तराणि ॥१२॥

(324) (परिक्रम्य) अहो तु खलु टङ्कच्छेदैरन्धकारपटलैर्निरन्तर-निचितानीव दिगन्तराणि । तथा हि----

(325) बिभर्ति रथ्या रणधूलिधूम्रं
वान्तं विघट्टाभिरिवान्धकारम् ।
तिर्यक्प्रवृत्तं नगनिम्नगाभ्यः
कलिन्दकन्येव पयःप्रवाहम् ॥१३॥

(326) भवतु, बाल्याभ्यस्तेन वर्त्मना रथकारवेश्मगतं तत्रभवन्तं मन्त्रगुप्तं पश्यामि । (परिक्रम्य) इदं तद्रथकारभवनम् । हन्त ! अङ्गुलिस्फोटेन संज्ञामवघाट्य । निष्क्रान्तः ।

(327) वीर----(उपेत्य) वर्द्धतां वर्द्धतां भवान् ।

(328) मन्त्र----(सकुतूहलम्) अये ! वीरसेनः । (करं करेणाव-लम्बते) उपविशतु भवान् । (शयनार्द्धं दर्शयति)

(329) वीर—(भूमावुपविशति)

(330) मन्त्र—क्वेदानीं वर्तते स्वामी ?

(331) वीर—मार्गे ।

(332) मन्त्र—अप्यस्यामेवरजन्यां कुसुमपुरमेष्यति स्वामी ?

(333) वीर—आर्य, प्रभाते ।

(334) मन्त्र—एवं भोः । अथ कियानिय परिपार्श्ववर्ती सेनावयवः ?

(335) वीर—शतमात्रन्दाशेरकवलम् । नन्दकप्रभृतयो दौवारिकाः । येऽपि त्वया सह कुसमपुरमप्राप्तास्तेऽपि । समवयसोऽपि । सकलवलसन्दोहसनाथः कुञ्जरकसेनापतिः ।

(336) मन्त्र—साधु कुञ्जरक साधु,

(337) सुहृदामनपायि सौहृदं
विजयत्वेऽपि कुलक्रमागतम् ।
ननु दाशरथिप्रयोजने
प्रियमायुः क्षपितं जटायुषा ॥१४॥

(338) अथ प्रतिनिवृत्तायां (राजदुहितरि) विरहातुरः स्वामी कथमिव सन्नाहं प्रतिपद्येत ?

(339) वीर—यदहरेव प्रतिनिवृत्ता सा राजदारिका तदहरेव त्वत्सकाशादात्ययिकदूतो हरिणाश्वः प्रादृश्यत ।

(340) मन्त्र—ततस्ततः ।

(341) वीर — चिरप्रधारितलब्धावसरविजृम्भमाणरोषामर्षवशवर्तितः क्षणप्रणष्टकान्तावियोगस्वरः प्रतिपक्षमुपेक्षमाणः सन्नाहमेव प्रत्यपद्यत स्वामी ।

(342) मन्त्र—सदृशमिदं क्षात्रस्य तेजसः । पश्य—

(343) त्यक्तं तया कुपितवह्निपरीतमन्त-
द्धाम स्वमेव हृदयं नरदेवसूनोः ।
मध्यन्दिनार्ककिरणोष्णमपाकरोति
किं वारि पद्मसरसोऽपि न राजहंसी ॥१५॥

(344) अथ न कदाचिदपि सा नः स्वामिनः स्मृतिपथमागता ?

(345) वीर—अथ कदाचित् पथि परिणमित पश्चिमाशावलम्बिनि सूर्यबिम्बे परिवृत्तासु तरुच्छायासु मन्दमन्दसञ्चारिणि सायन्तने नभस्वति वैखानसोत्सङ्गनिवेशितोत्तमाङ्गो मदङ्कविन्यस्तपदारविन्दः पल्लवशयनगतः स्वामी तां देवीमनुस्मृत्य बहुप्रलपितवान् सः—

(346) इति कृतमिति चोक्तं चेष्टितान्येवमास-
न्निति नियतमवाप्ता मामनुस्मृत्य शोकम् ।
विरहमसहमाना चक्रवाकीव बाला
नयनसलिलधारादुर्दिनासु क्षपासु ॥१६॥

(347) इत्येवमादि ।

(348) मन्त्र—राजशासनात् प्रतिनिवृत्तायां राजदारिकायां कीदृशेन सन्देशेन स्वामिनमाप्याय्य प्रस्थिता योगसिद्धिः ?

(349) वीर—'पूर्वमपि मदायत्तोऽयमर्थः, पश्चादप्येवमेव' इत्येतावतैव । अतः परमिह भवानेव प्रमाणम् ।

(350) मन्त्र—मयापि पुरोहितसूनुरार्यरक्षितो मथुरां प्रेषितः—यदाह भगवती योगसिद्धिस्तत् प्रतिवक्तव्यम्—इति ।

(351) वीर—अपि सुखेन पच्यते प्रयोजनसिद्धिः ?

(352) मन्त्र—तथैव प्रयतिष्यते भगवती यथा स्वयमेव स्वां दुहितरमस्मत्स्वामिने प्रतिपादयिष्यति मथुरेश्वरः । तदहमप्यतर्कितोपनतेन प्रियासमागमोत्सवेन प्रतिपन्नराज्याभिषेकमस्मत्स्वामिनमाराधयामि । पश्य—

(353) सङ्गतिश्चिरमचिन्तितपूर्वा
निर्वृतिप्रणयिनी मिथुनानाम् ।
आधिराज्यमधिरोहति तस्याः
षोडशीमपि कलां न मघोनः ॥१७॥

(354) (नेपथ्ये महान् कलकलः)

(355) उर्मी—अये ! शब्द इव ।

(356) (पुनरपि नेपथ्ये)

(357) भो भोः पाटलिपुत्रवासिनः पौराः, शृण्वन्तु भवन्तः—

(358) श्रीमद्भिः सचिवसतैः समन्वितोऽसौ
लक्ष्मीवानुडुनिवहैरिवोडुराजः ।
प्रह्वानां नयनमहोत्सवः प्रजानां
सम्प्राप्तो मगधकुलांकुरः कुमारः ॥१८॥

(359) मन्त्र—(सहसोत्थाय)

(360) जयति प्रथमं विजया जयन्ति देवाः स्वयं महादेवः ।
श्रीमन्तौ भगवन्तावनन्तनारायणौ जयतः ॥१९॥

(361) कोऽत्र भोः । (प्रविशति चेटः)

(362) चेटः—अंअ, अअं ह्नि संगदओ । (आर्य, अयमस्मि सङ्गतकः)

(363) मन्त्र—सौम्य, त्वरिततरमितो गत्वा शूलपाणिसिद्धायतन-
संज्ञापटहमाहत्याघोषय—सम्प्रति कृतराजकार्या
वयम् । अतः परं महाहवेन भवितव्यम् । तदायुध-
जीविनां कालः कर्मकराणाम्—इति ।

(364) चेट—जं अंओ आणवेदि । (निष्क्रान्तः) (यदार्य आज्ञापयति)

(365) (उभौ परिक्रामतः)

(366) वीर—अये ! परिवृत्ता रजनी ।

(367) तरुणारुणरश्मिताडितं
निचितं पश्चिमसागरोपरि ।
तिमिरं परिदृश्यते यथा
स्थितमौर्वानलधूममण्डलम् ।।२०।।

(368) मन्त्र—अये ! समुत्थितो दिवसः । पश्य—

(369) दीर्घैर्दिगन्तविटपेषु करैरसंख्यै-
र्नक्षत्रपुष्पतरलेषु नभोद्रुमस्य ।
स्नातोत्थितो जलनिधेरयमंशुमाली
सन्ध्यार्चनाय कुसुमापचयं करोति ।।२१।।

(370) (निष्क्रान्ताः सर्वे)

(371) चतुर्थोऽङ्कः

(372) ## पञ्चमोऽङ्कः

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(373) (ततः प्रविशति लोकाक्षिः)

(374) लोका—दिष्ट्येदानीं प्रतिलब्धराज्याभिषेको देवः कल्याणवर्मा ! दिष्ट्या वत्सानुबन्धो निहतश्चण्डसेनहतकः ! कुतः—

(375) प्रकटितवर्णाश्रमपथमुन्मूलितचण्डसेनराजकुलम् ।
कल्पन(?)मिव नमति जनः (सकलः) कल्याणवर्माणम् ॥१॥

(376) (परिक्रम्य) अहो तु खलु विटजनाभ्यर्चितकर्णीपुत्रकीर्तिस्तम्भालङ्कृतराजमार्गस्य कुसुमपुरवेशस्य परा श्रीः । इह हि—

(377) वारस्त्रीव्यतिकरपेशलं समाजं
व्याकोशीकृतलटहं विटोत्तमानाम् ।
गोष्ठीषु प्रमुदितवेषतो महोच्चा
हुङ्कारध्वनिमुखरान्विडम्बयन्ति ॥२॥

(378) अये ! अयं पुराणविटो वेशरक्षितः । शान्तनवमिव शरतल्पगतं वेशवाटमकरकेतुमन्दिरावसन्नमेनं पश्यामि ।

कुतः—

(379) साकेतेऽकृतकौतुको विकलितः काञ्चीपुरे काञ्चिभिः
पम्पायामभिसारितः परिजनैर्विज्ञापितो वैदिशे ।
गोत्रेषु स्खलितः कटाहनगरे यः कुण्डिने म (मु) ण्डितो
वेशस्त्रीनिकषोपलश्चिरतरं भूत्वैव निष्ठां गतः ॥ ३ ॥

(380) (ततः प्रविशति वेशरक्षितः)

(381) वेश—(निश्वस्यः) अहो ! कृतान्तहतक, धिक् त्वाम-सदृशसंयोगकारिणम् । पश्य—

(382) पौरस्त्यैर्यमिनां धातः पाश्चात्यैश्च विलासिनाम् ।
व्यत्ययो न त्वया दृष्टो वयोभिरितरेतरम् ॥ ४ ॥

(383) लोका—(उपेत्य) भाव, किमेकाग्रेण चेतसा चिन्तयसि ?

(384) वेश—अये ! लोकाक्षिरक्षदासः ।

(385) यत्प्राभृतं रहसि वेशविलासिनीनां
गोष्टीषु यानि फणितानि सुहृज्जनानाम् ।
सान्द्रे निशातमसि यानि च साहसानि
तान्येव यौवनसुखानि विचिन्तयामि ॥ ५ ॥

(386) लोका—पर्यन्तपरिहरणीयानाहुर्विषयान्, विशेषतस्तु वेशवासः । पश्य—

(387) दातारं करणप्रयोगनिपुणं मन्दस्मिताभाषिणं
सम्पन्नं नवयौवनं प्रणयिनं रूपेण शीलाधिकम् ।
बन्धक्या पुरुषप्रकाण्डमुचितं त्यक्त्वा परम्प्राकृतः
कृच्छ्रग्रन्थिरवन्तिसार्पविभवोऽप्युत्तालमुद्गीयते ॥६॥

(388) वेश—धिक् ! भवन्तं श्रोत्रियमार्गानुसारिणम् । पर्यन्य-परितापनात्किल ते विरक्ता विषयेषु । तत्र पुनस्तत्रभवतां प्रज्ञापराधः । पश्य—

(389) वेशे दत्तकसूत्रपाठनपरस्त्रीसूत्रमानास्पदे
स्वैरस्त्रैविनयानुकूलगतिभिर्नीत्वा वयो मध्यमम् ।
स्थाविर्ये तदनुस्मृतिप्रतिनिधिन्यायेन किं नेष्यते
तत्त्वं न प्रतिपद्यते किमु विटस्त्रैविद्यवृद्धो जनः ॥७॥

(390) छिद्यतामियं कथा । सौम्य, चिराद्दृश्यसे । कुतः ? कथय ।

(391) लोका—कुतश्चित् कारणादितः शूरसेनमथुरां गत्वा प्रति-निवृत्तोऽस्मि ।

(392) वेश—अस्त्यपूर्वा शौरसेनी कथा ?

(393) लोका—अस्ति; यदुनाथः स्वां दुहितरं कीर्तिमतीमस्म-त्स्वामिने देवाय कल्याणवर्मणे प्रतिपादयितुं व्यवसितः ।

(394) वेश—द्वे अप्येते राजकुले परस्परेण समवायमर्हतः । कः

पुनरिदानीमुपोद्घातः ?

(395) लोका—भगवत्येव विन्ध्यवासिनी ।

(396) वेश—कुलदैवतं हि यदूनामेकानङ्गा । ततस्ततः ।

(397) लोका—अस्ति कीर्तिषेणराजकुले परमसम्मता योगसिद्धिर्नाम परिव्राजिका । सा कदाचिद्रहसि देव्या सह जामातृविशेषमन्तरेण चिन्तयन्तं राजानमेकेन चित्रपटेनोपस्थितवती । तत्र किल चित्रपटे कीर्तिमतीकल्याणवर्मणोः प्रतिकृतिद्वयमालिखितमासीत् । ततः किमेतदिति पृष्ठा सती भगवती चित्रगतेयं मिथुनकल्पना प्रतिपत्तव्येत्येकानङ्गानुशासनमाख्यातवती ।

(398) वेश—कथमेतत् ? कथं कथितो भवान्या ?

(399) लोका—श्रूयताम्—सम्प्राप्तायां तस्यां किल रजन्यां—

(400) भसितधवलमूर्तिराविरासीत्
कमलविलोचनविभ्रमा भवानी ।
कलमकणिशकान्तमुद्वहन्ती
शशिशकलाभरणं कपर्दभारम् ॥ ८ ॥

(401) ततः सा—

(402) शौनकमिव बन्धुमती कुमारमविमारकं कुरङ्गीव ।
अर्हति कीर्तिमतीयं कान्तं कल्याणवर्माणम् ॥ ९ ॥

(403) इत्येनामार्यां पठित्वा चित्रपटं दत्वा झटिति तिरोभूता । यः स चित्रपटः स्वहस्ते गृहीतः स परिव्राजिकायाः प्रतिबोधेऽपि हस्ते दृष्टः ।

(404) वेश—प्रसन्ना भगवती । बह्वाश्चर्याणि दैवतानि! ततस्ततः ।

(405) लोका— ततस्तस्यामवस्थायामस्मत्स्वामिपुरोहितसूनुरार्यरक्षितः कन्यावरणार्थं राजकुलं प्राप्तवान् । ततो मन्त्रिभिः सह सम्भूय दैवनिर्मितमेतदिति कृतबुद्धिरासीद्यदुनाथः ।

(406) वेश—अहो ! सञ्चारिण्यभ्युदयपरम्परा देवस्य कल्याणवर्मणः ।

(407) (नेपथ्ये)

(408) भोः कुसुमपुरवासिनः पौराः, शृण्वन्तु शृण्वन्तु भवन्तो मन्त्रिमहत्तरस्य मन्त्रगुप्तस्य वचनम्—नित्योत्सवेऽपि कुसुमपुरे महोत्सवः समादिश्यते । कुतः—

(409) प्रासादशृङ्गमधिरुह्य दिदृक्षतेऽसौ
हर्षोत्सवप्रमुदितं नगरं नरेन्द्रः ।
उज्जृम्भमाणमुदधिं समुदीयमानः
पूर्वाचलेन्द्रशिखरादिव पूर्णचन्द्रः ॥१०॥

(410) लोका---राज्यलाभसभाजनव्यपदेशेन शूरसेनसचिवेषु राजदुहितरमादाय प्राप्तेषु शङ्के समादिष्टोऽयमुत्सवः। तदहमपि महोत्सवं द्रक्ष्यामि।

(411) वेश---साधयतु भवान्। (निष्क्रान्तौ)

(412) विष्कम्भकः

(413) (ततः प्रविशति परिव्राजिका)

(414) परि---साधु भोः साहं मन्त्रगुप्तमार्गानुसारिणी प्रकृतिरिव पुरुषाधिष्ठिता कल्याणवर्माभ्युदयमेवं निरवर्तयम्। कुतः---

(415) यदयं नृपसूनवे नृपः स्वयमेव स्वसुतां प्रयच्छति।

(416) (विमृश्य)

(417) अथ वैष भवेदनुग्रहो भगवत्या मम सा प्रसीदतु ॥११॥

(418) कृतकल्यस्य राज्ञो विप्रलम्भः कृत इति किंचिदिव मे हृदयस्यापरितोषः।

(419) अथवानुगुणेन तत्सुतां घटयन्त्या मगधेन्द्रसूनुना।
यदुवंशविवृद्धये मया छलयन्त्यापि नृपो न वञ्चितः ॥१२॥

(420) निपुणिकया सह विविक्तरूपे प्रमदवने वत्सा कीर्तिमती।

प्रथमं तावन्महाराजवचनात् समाजनीयो मगधेश्वरः, पश्चात् कुमारी पुरोधसा । यावदहमपि मन्त्रगुप्तं पश्यामि । (निष्क्रान्ता)

(421) (ततः प्रविशति राजा विदूषकश्च)

(422) राजा—(निःश्वस्य)

(423) प्राप्तं पाटलिपुत्रमेव नगरं नम्रा मुहुः पार्थिवाः
सेना सिन्धुविडम्बिनी परिणता सिद्धं च सिंहासनम् ।
श्लाघ्यं मध्यमलोकपालककुदच्छत्रं च मे धार्यते
तामप्राप्य नृपात्मजां परिकरः सर्वोऽयमाडम्बरः ॥१३॥

(424) विदू—भो वअस्स, मा संतप्पाहि; अत्थि आसावसरो; बहुएहिं उवाअणेहिं सूरसेणणाहपुरोहिदो भवंतं उवतिट्ठदि । (भो वयस्य, मा सन्तप्य; अस्त्याशावसरः; बहुभिरुपायनैः शूरसेननाथपुरोहितो भवन्तमुपतिष्ठते)

(425) राजा—इदं किलशास्पदम् ! अस्मत्पितुः पुरा परं मित्रं शूरसेननाथः । स इदानिं प्रतिलब्धराज्यं मां निशम्य सभाजयितुं पुरोधसं प्रेषितवानिति यावत् ।

(426) (प्रविश्य दौवारिकः)

(427) दौवा—जेदु महाराओ । एसो सूरसेणणाहपुरोहिदो पडि-

हारे चिट्ठादि ।

(जयतु महाराजः । शूरसेननाथपुरोहितः प्रतीहारे तिष्ठति)

(428) राजा—अविलम्बितं प्रवेशयैनम् ।

(429) दौवा—जं भट्टा आणवेदि । (यद्भर्ता आज्ञापयति) (निष्क्रान्तः).

(430) (ततः प्रविशति पुरोहितो दौवारिकश्च)

(431) पुरो—(स्वगतम्) राजानं समाजयित्वा पश्चान्मन्त्रगुप्तेन योगसिद्धया च सह कुमारीमन्तरेण सर्वं समर्थयिष्यामि । साधु भोः—

(432) प्राप्त इव साधुवादं समगुणघटनानिबन्धनं धाता ।
तामपि तेन नृपसुतां सूचमिव साम्ना समानयति ॥१४॥

(433) दौवा—इदो इदो अंओ (इत इत आर्यः) (उभौ परिक्रामतः)

(434) विदू—अच्चाहिदं एदं तत्तहोदीए विरहविहुरं चित्तं; ण कज्जेण किंचि किलंमदि दे हिअअं । (अत्याहितमेतत् तत्रभवत्या विरहविधुरं चित्तम् । न कार्येण किञ्चित् क्लाम्यति ते हृदयम्)

(435) राजा—अतिमुग्धमभिहितम् । पश्य —

(436) गिरिमिव दुर्वहरूपं वियोगदुःखं वहामि कान्तायाः ।
मम किल तस्यापि सखे कन्दुकलघु राज्यमतिभारम् ॥१५॥

(437) पुरो—(उपेत्य) वर्द्धतां देवः ।

(438) मौलीन्दुखण्डगलितैरमृतप्रवाहै-
रा रेवतीयकुसुमासवसेकसिक्तैः ।
गौरीरतिश्रमविनोदविधानशेषैः
शम्भुश्चिरं तव करोतु महाभिषेकम् ॥१६॥

(439) राजा—आसनमत्रभवतः ।

(440) दौवा—एदं आसणं, उवविसदु अंज्जो । (एतदासनम्, उपविशत्वार्यः ।)

(441) पुरो—उपविशतु देवः । (उभावुपविशतः)

(442) राजा—अपि कुशली शूरसेनेश्वरः ?

(443) पुरो—कुशली कीर्तिषेण इह भवन्तमनामयं पृच्छति । मय्यस्य सन्देशो वर्तते ।

(444) राजा—यदाज्ञापयति प्रभुः ?

(445) पुरो—त्वामाह कीर्तिषेण—वत्स कल्याणवर्मन्,

(446) राज्ञी सुपुत्रा मगधेन्द्रपत्नी

श्वःश्रेयसं तेऽस्तु चिराय जीव ।

दिष्ट्या पुनः पुष्पपुरे सुगाङ्गं

प्रासादमध्यासितवान् कुमारः ॥१७॥

(447) पुनरप्याह—

(448) अलङ्कर्तुमलं मन्ये द्वयोर्वक्षःस्थलद्वयम् ।

शार्ङ्गिणः कौस्तुभं-रत्नं-हारः -कल्याणवर्मणः ॥१८॥

(449) इति हारमिमं प्रेषितवानिह भवते । (विदूषकस्य हस्ते हार-मर्पयति)

(450) विदू—(अपवार्य) एसो हारो, पेक्खदु पेक्खदु भवं । (—) (एष-हारः, प्रेक्षतां भवान्).

(451) राजा—(सकुतूहलं हारं पश्यति)

(452) पुरो—देवस्य सकुतूहला दृष्टिः शूरसेनराजकुलसर्वस्वमिदं हाररत्नम् । अस्ति वा हारावतरणश्रवणे कुतूहलम् ?

(453) राजा—कुतूहलिनो वयम् ।

(454) पुरो—श्रोतुमर्हति देवः । तदा खलु महाभारतसाम्पराये वर्तमाने—

(455) मध्यं दक्षिणमस्यतः प्रशमितो यः सुप्रतीकः शरै-
श्चक्रव्यूहपृथक्प्रभेदघटनाशौण्डस्य गाण्डीविनः ।
हारः कुम्भसमुद्भवैर्विरचितस्तारागणस्पर्द्धिभिः
प्रत्यादिष्टहराट्टहासशकलैस्तस्यैष मुक्ताफलैः ॥१९॥

(456) राजा—अहो ! नु खलु वीरजनस्पृहणीयोऽयमपूर्वो रत्नहारः ।

(457) पुरो—ततः—वार्ष्णेयीकुचतटकुङ्कुमाभिताम्रैः
प्रत्यग्रक्षतिभिरिवोपलक्ष्यमाणैः ।
संघृष्टः कपटकिरातशस्त्रमार्गै-
र्बीभत्सोरपि भुजमध्यमध्यवासीत् ॥२०॥

(458) राजा उत्पत्त्यानुरूपो विनियोगः । ततस्ततः ।

(459) पुरो—ततस्तथाभूतेषु वृष्णिषु सागरग्रस्तायां द्वारवत्यां प्रतिष्ठापितपरीक्षितः प्रव्रजितुकामस्य राजर्षेर्युधिष्ठिरस्यादेशाद्धनञ्जयेन शूरसेनेषु [पञ्चा] भिधानंवृष्णिकुमारं प्रतिष्ठापयता हारालङ्कारो दत्तः । तत्परम्परया कीर्तिषेणं प्राप्तः । भद्रं तव ।

(460) राजा—(पर्यश्रुनयनो हारं निरीक्षते)

(461) पुरो—कथं हारदर्शनात् पर्यश्रुनयनो देवः संवृत्तः ?

(462) विदू—पुरणसुलोआणं आअमीढाणं संकित्तणे कस्स ण होइ अस्सुणिवाओ ? का कहा तेहिं धारिअअपुव्वाभरणदंसणेण ?
(पुण्यश्लोकानामाजमीढानां सङ्कीर्तने कस्य न भवति अश्रुपातः ? का कथा तैर्द्धारितापूर्वाभरणदर्शनेन ?)

(463) पुरो—भजमानमभिहितम् ।

(464) राजा—आचार्य, विश्राम्यताम् । नन्दक, मद्वचनादुच्यतां मन्त्रगुप्तः—विश्रान्तसुखिनमार्यं द्रष्टास्मि ।

(465) नन्द—जं महालाओ आणवेदि । (यन्महाराज आज्ञापयति]

(466) पुरो—यदभिलषितं देवस्य । [नन्दकेन सह निष्क्रान्तः]

(467) विदू—किंदाणीं मुव्विअं ? [किमीदानीं मोहितम् ?]

(468) राजा—[हारमुरसि निधाय] सखे, हारदर्शनात् पुनर्नवीभूतो मे मदनः । पश्य—

(469) स कालः सकलो नूनं गतोऽपि पुनरागतः ।
मया मायेव सम्प्राप्ता सा यदा यादवी सुता ॥२१॥

(470) क्व नु खलु पर्युत्सुकमात्मानं विनोदयामि ?

(471) विदू—भोअणसालं गच्छामो, आदु महाणसम् ?
(भोजनशालां गच्छावः, उत महानसम् ?)

(472) राजा—मुक्तः परिहासः ।

(473) नाभीवापीप्रविष्टः स्तनशिखरगतो रोमरेखापदेन
प्रत्युत्पन्नप्रतापः स्फुरदधरमणिव्याजनीराजनेन ।
लब्धो लीलाकटाक्षैर्मनसिजकलभो वर्तते दुर्निवारो
देव्या लब्धप्रसादः कलमणिरशनाडिण्डिमारोहणेन ॥२२॥

(474) अपि च—

(475) कान्तावियोगज्वलनाभितप्ते
चित्ते मदीये हरबद्धवैरः ।
दाहक्षमं कर्तुमिवात्मदेहं
दाहाभियोगं मदनो विधत्ते ॥२३॥

(476) विदू—होदु, पमदवणं एव्व पविसामो। (भवतु, प्रमदवन-मेव प्रविशावः)

(477) राजा—अग्रतो भव । (उभौ परिक्रामतः)

(478) विदू—पत्ता ह्य पमदवणं, विणोदेहि अत्ताणं ।
(प्राप्तौ स्वः प्रमदवनम्, विनोदयात्मानम्)

(479) राजा—सखे, अतिक्रान्तचिकित्सः परोक्षो मदनातङ्कः ।
पश्य—

(480) पार्श्वस्थेव पुरः स्थितेव दिवसे रात्रौ च सर्वात्मना ।
सङ्कल्पेन यथा पुरः प्रियतमा सैवेयमालक्ष्यते ।
स्स्यद्वेपनिबन्धनो मनसि मे कष्टं वियोगोचितः
सन्तापोऽप्युपचीयते भगवतो धातुर्विचित्रा गतिः ॥२४॥

(481) विदू—एदं गिह्मकालसुभअपुल्लमल्लिआकुसुमट्टहासं लआ-
घरं पविसामो । (एतद्ग्रीष्मकालसुभगफुल्लमल्लिका-
कुसुमाट्टहासं लतागृहं प्रविशावः)

(482) राजा—तथास्तु । (उभौ प्रविशतः)

(483) भोः कृतान्तहतक, धिक् त्वामसदृशसंयोगकारिणम् ।
कुतः—

(484) या रात्रिर्विरहाभिषङ्गविषमा द्राघीयसी वर्तते ।
या वा सङ्गमहोत्सवप्रणयिनो क्षिप्रं क्षपा क्षीयते ।
व्यत्यासेन यदि त्वयेदमुभयं धातः कृतं तावता
लब्धाश्वासमुपप्लवेऽपि मिथुनं न त्वामुपक्रोशति ॥२५॥

(485) (चिन्तापरः शिलातले समुपविष्टः) (ततः प्रविशति कीर्ति-
मती निपुणिका च)

(486) निपु—भट्टिदारिए, एसो भट्टा, पेक्खदु पेक्खदु भट्टिदारिआ।
(भर्तृदारिके, एष भर्ता, प्रेक्षतां प्रेक्षतां भर्तृदारिका)

(487) कीर्ति—अंअउत्तो ! (आर्यपुत्रः) !

(488) निपु—(चित्रपटं दर्शयति)

(489) कीर्ति—(निरीक्ष्य साभ्यसूयम्परावर्तते)

(490) निपु—किं एदं ? (किमिदम् ?)

(491) कीर्ति—हला, दुज्जणो एसो जणो। एत्तिअं कालं विरह-
विहुरं इमं जणं विसुमरिअ अण्णाए सह रममाणो दीसइ।
हला, दुर्जन एष जनः। एतावन्तं कालं विरहविधुरमिमं
जनं विस्मृत्यान्यया सह रममाणो दृश्यते)

(492) निपु—(आत्मगतम्) हुं ! सुमरणावट्टिअहिअअदाएचित्त
गदं भट्टारं परमत्थं जाणिअ अत्तपडिकिदिदंसणजणिअ-
अण्णवहूविब्भमा भट्टिदारिआ। (प्रकाशम्) अत्तणो पडि-
किदीए वंचिदासि। (—) (स्मरणावर्तितहृदयतया चित्रगतं
भर्तारं परमार्थं ज्ञात्वा आत्मप्रतिकृतिदर्शनजनितान्यवधू-
विभ्रमा भर्तृदारिका। (—) आत्मनः प्रतिकृत्या वञ्चितासि)

(493) कीर्ति—हद्धि ! अवरद्धा म्हि। (सव्रीडा तिष्ठति)
(हा धिक् ! अपराद्धास्मि।) (—)

(494) निपु—पेक्खदु पेक्खदु भट्टिदारिआ भट्टारं। (प्रेक्षतां प्रेक्षतां भर्तृदारिका भर्तारम्)

(495) कीर्ति—हला, कहिं उपविसिअ विस्सद्धा अंअउत्तसारिक्खदंसणेण दिट्ठिं तोसेमि ? (हला, कुत्रोपविश्य विस्रब्धा आर्यपुत्रसादृश्यदर्शनेन दृष्टिं तोषयामि ?)

(496) निपु—एदं अग्गदो लआघरं, तहिं पविसामो। (परिक्रामतः) (इदमग्रतो लतागृहम्, तत्र पविशावः) (—)

(497) विदू—किं तत्तहोदा चिंतीअदि ?) (किमत्रभवता चिन्त्यते ?

(498) निपु—भट्टिदारिए, लआघरब्भन्तरे अंअवेखाणसस्स विअ सरो सुणीअदि। लआविडपंतरेण पेक्खामो। (भर्तृदारिके, लतागृहाभ्यन्तरे आर्यवैखानसस्येव स्वरः श्रूयते। लताविटपान्तरेण प्रेक्षावहि)

(499) कीर्ति—एव्वं होदु। (तथा कुरुतः) एवं भवतु (—)

(500) निपु—अंहो भट्टा ! (अहो भर्ता !)

(501) कीर्ति—ण हू अंअउत्तो, णाहं अस्स समीवे चिट्ठामि। (न खलु भर्ता, नाहमस्य समीपं तिष्ठामि (परावर्तितुमारभते।)

(502) निपु—णं राअणेपच्छदंसणेशा विप्पलद्धासि। (ननु राजनेपथ्यदर्शनेन विप्रलब्धासि)

(503) कीर्ति—उंमत्तिए, कहं सो पुण्णमसीचंदं लज्जावअंत महाराओ ? (उन्मत्तिके, कथं स पौर्णमासीचन्द्रं लज्जापयन्महाराजः ?)

(504) निपु—तु ह विरहोव्वग्गसरीरस्स भट्टिणो पच्चूपचंदसरिसी मुहसिरी तस्स; पुण अस्सं समीवे अंअवेस्वाणसो मंतेदि। (तव विरहोद्विग्नशरीरस्य भर्तुः प्रत्यूपचन्द्रसदृशी मुखश्रीस्तस्य, पुनरस्य समीपे आर्यवैखानसो मन्त्रयते)

(505) विदू—एक्को जंबुको विअ कोसुंतो सोहइ, ता पडिवअणं देहि। (एको जम्बुक इव क्रोशन् न शोभते, तत् प्रतिवचनं देहि)

(506) राजा—सखे, वैखानस,

(507) कीर्ति—हु ! अंअउत्तो, हला, अग्गदो होहि।
(हु ! आर्यपुत्रः, हला, अग्रतो भव)

(508) निपु—भट्टिदारिए, कीस मए वारणं अंणेसअदि? णं तुए एव्व सव्वंगीणो आमुत्तो रोमंचकंचुओ। (भर्तृदारिके, कीदृङ्मया वारणमन्विष्यते? ननु त्वयैवसर्वाङ्गीण आमुक्तो रोमाञ्चकञ्चुकः)

(509) कीर्ति—हला किं मं लज्जावेसि? (हला किं मां लज्जापयसि?)

(510) राजा—प्रियायाः प्रथमसमागममेव चिन्तयामि—

(511) पातुं पद्मसुगन्धि लोलनयनं गेमाश्रितं गण्डयो-
र्यद्विद्रुमपाटलाधरपुटं वक्त्रं मयोन्नामितम् ।
वैलक्ष्यप्रतिषेधविक्लवगिरा तन्व्या तया मुग्धया
पश्चात्ताम्ररुचा करेण मम तु प्रच्छादिते लोचने ॥२६॥

(512) अपि च तदानीमेव कदाचित्——

(513) दृष्ट्वासन्ने मयि तु सहसा स्वां वधूं वञ्चयित्वा
लौल्यात् पीत्वा कमलमधुपं कामपि प्रार्थयन्तम् ।
ध्यात्वा दूये सजलनयनं भङ्गुरभ्रूपताकं
प्रेमार्द्रं यत्प्रणयकुपितं कोपनायाः प्रियायाः ॥२७॥

(514) वअस्स, एक्कं राअकज्जं मंतेमि ।
(वयस्य, एकं राजकार्यं मन्त्रयामि)

(515) राजा——छन्दतः ।

(516) विदू——दाणिं पत्तरज्जाणं-अह्णअपिच्छिअचिट्ठंताणं किं तेण अदिक्कंतेण इत्थिआवुत्तंतेण ? (इदानीं प्राप्तराज्यानां अशित्वा-पीत्वा-तिष्ठतां। किं तेनातिक्रान्तेन स्त्रीवृत्तान्तेन ?)

(517) राजा——धिग्वैधेयम् ।

(518) निपु——अवेहि दुट्ठवडुअ, जदा तुवं राआ तदा एदं

राअकज्जम् । (अपेहि दुष्टवटुक, यदा एवं राजा वदेदं राजकार्यम्)

(519) कीर्ति—(स्मितं करोति)

(520) राजा—अयि प्रिये—

(521) चेतस्त्वया सहितमेव तथापि नेदं
चक्षुः कृतार्थमिति केवलमातुरं मे ।
आलिङ्गिते वरतनु स्वजने जनानां
प्राप्ते मनोरथशतेऽपि कुतः प्रमोदः ॥२८॥

(522) निपु—भट्टिदारिए, अदिकरुणं भट्टा मन्तेदि ।
(भर्तृदारिके, अतिकरुणं भर्ता मन्त्रयते)

(523) कीर्ति—णत्थि मे वअणावअरो। (नास्ति मे वचनावसरः)

(524) निपु—इमं दाव चित्तपडं भट्टिणो अग्गदो णिक्खिवामि ।
(तथा करोति) (इमं तावच्चित्रपटं भर्तुरग्रतो निक्षिपामि)
(—)

(525) विदू—अविहा ! अविहा ! एसो पिण्डिअभोअमण्डलो
वाअधिबहुकोढविसमो महाणाओ महाणाओ ।
(अविहा ! अविहा ! एष पिण्डितभोगमण्डलोवालधि-
बहुक्रोडविषमो महानागो महानागः)

(526) राजा—(निरूप्य) अयं स चित्रपटः; सखे गृह्यताम ।

(527) विदू—ही ! ही ! ण खु अअं महाणाओ, चित्तपडो, गेह्णेमि । (ही! ही! न खल्वयं महानागाः, चित्रपटः, गृह्णामि)

(528) राजा—कुतोऽस्य चित्रपटस्यावतारः ? लतागृहान्निर्गत्य जानीमः ।

(529) (उभौ निर्गमं नाटयतः)

(530) निपु—जेदु भट्टा । (जयतु भर्ता)

(531) कीर्ति—जेदु अंअउत्तो । (जयत्वार्यपुत्रः)

(532) (उभौ प्रणमतः) (राजा कीर्तमतीमुत्थाप्य परिवंजते)

(533) राजा—को नामावामभ्युदयविशेषः । अथ वा सखे वैश्वानस—

(534) पश्यतोऽपि न विश्वासः सखेदस्य सखे मम ।
सङ्कल्पदृष्ट्या देव्या बहुशो वञ्चिता वयम् ॥२९॥

(535) विदू—किं एदं सच्चअं ण वेत्ति एसो संवंगीणो रोमंचो पुच्छिदव्वो । (किमेतत्सत्यं न वेति एष सर्वाङ्गीणो रोमाञ्चः प्रष्टव्यः)

(536) निपु—दिट्ठिआ पडिवण्णराअसद्दं भट्टिदारिआ भट्टारं पेक्खदि ।
(दिष्ट्या प्रतिपन्नराजशब्दं भर्तृदारिका भर्तारं प्रेक्षते).

(537) राजा(सहर्षम्) अयि निपुणिके—

(538) प्रायशः पृथिवीशानां भोगैश्वर्यविडम्बना ।
कीर्तिमत्येव मे लक्ष्मीरिति गर्वस्मिता वयम् ॥३०॥

(539) (अपवार्य) सखे वैखानस, किमेतावद्यावदविदितमस्माभिः ।

(540) विदू—एदं मंतगुत्तो जाणादि । (एतन्मन्त्रगुप्तो जानाति).

(541) राजा—साधु मन्त्रगुप्त, साधु; सम्यगाराधितोऽस्मि । सखे वैखानस ।

(542) कथिरिव नृपपर्वणो विभूतिं
बलमिव शूर्पकशासिनो वसन्तः ।
गरुरिव शतयज्वनः प्रबोधं
किमु न करोति चिरन्तनः सखा मे ॥३१॥

(543) विदू—ही ही सामाअमाणदिअसपच्छिमजामो ओघट्टिअदिसामुहो मेहारोवो सगन्धवहो संतासइस्सदि, ता पविसह्म अब्भंतरं । (ही ही श्यामायमानदिवसपश्चिमयामोऽवघट्टितदिशामुखो मेहारोपः सगन्धवहः सन्त्रासयिष्यति । तत्प्रविशामोऽभ्यन्तरम् ।

(544) की—(मेघस्तनितं निशम्य) अंअउत्त, परित्ताआहि। (कम्पोत्तरं परिरभते) (—) (आर्यपुत्र परित्राहि (—)

(545) राजा—साधु भो अमपरितोषिताः स्मः। प्रिये, दृश्यतां मधु (गज) घनसमयावतारः—

(546) कच्चैषा करभोरु काञ्चनमयी मिथ्या तु विद्युल्लता
आसच्छक्रशरासनच्छलवहः श्रृङ्गाररेखाविधिः।
वर्षात्साकरशीकरव्यतिकरो गर्वोर्जितं गर्जितं
तैस्तैरम्बुदगोचरैः सुरगजो लिङ्गैः समुल्लिङ्गितः ॥२२॥

(547) अपि च—

(548) नृत्तारम्भप्रविततशिखश्श्रेष्टतां नीलकण्ठो
भृङ्गाघ्रातं सुरभिककुभः पुष्पमाविष्करोतु।
प्रत्यावृत्ताः पुनरभिमताः साधु सीमन्तिनीनां
गण्डाभोगव्यतिकरवतीं वेणिमुद्वेष्टयन्तु ॥२३॥

(549) (निष्क्रान्ताः सर्वे)

(550) पञ्चमोऽङ्कः

(551) कौमुदीमहोत्सवः समाप्तः।

अरे ! चम्पकतरो, त्वं केनाऽस्मिन्कुग्रामे ग्राम निवासिनां मध्ये आरोपित इति अन्योक्तिः—

केनाऽत्र चम्पकतरो ! बत रोपितोऽसि
कुग्राम-पामर-जनान्तिक-वाटिकायाम् ?
यत्र प्रवृद्ध-वन-शाक-विवृद्धि-लोभाद्,
भो भग्नवाट-घटनोचित-पल्लवोऽसि ?

"विहारी" कवेः "फूल्यो अनफूल्यो भयो गंवई गांव गुलाब" इयमुक्तिः उपरिलिखित—कवितामनुकरोति ।

मुखवर्णनं—

कोषः स्फीततरः स्थितानि परितः पत्राणि दुर्गं जलम्,
मैत्रं मण्डलमुज्वलं चिरमधो नीतास्तथा कण्टकाः ।
इत्याकृष्टशिलीमुखेन रचनां कृत्वा तदात्यद्भुतम्,
यत्पद्मेन जिगीषुणाऽपि न जितं मुग्धे ! त्वदीयं मुखम् ॥

न जाने केन हेतुना मम हृदयं खण्डशो नैव भवति—

गते प्रेमाबन्धे प्रणयबहुमाने विगलिते,
निवृत्ते सद्भावे प्रणयिनि जने गच्छति पुरः ।
तदुत्प्रेक्ष्योत्प्रेक्ष्य प्रियसखि ! गतांस्तांश्च दिवसान्,
न जाने को हेतुर्दलति शतधा यन्न हृदयम् ॥

काचिद्विदग्धा कथयति-प्रियस्य संगमेऽपि प्रियस्य नर्म,

स्मितं, वचनं रसादिकं च यत्कथयसि, अतो धन्यासि इति व्यङ्गोक्तिः—

धन्यासि या कथयसि प्रियसंगमेऽपि,
विश्रब्ध-चाटुक-शतानि रतान्तरेषु ।
नीवीं प्रति प्रणिहिते तु करे प्रियेण,
सख्यः शपामि यदि किञ्चिदपि स्मरामि ।

असती-वर्णने—

दृष्टिं हे प्रतिवेशिनि ! क्षणमिहाप्यस्मद्गृहे दापय-
प्रायेणाऽस्य शिशोः पिता न विरसाः कौपीरपः पास्यति
एकाकिन्यपि यामि तद्गृहमितः सन्त्रस्तमालाकुलं–
नीरन्ध्रास्तनुमालिखन्तु जरठच्छेदा नलग्रन्थयः ॥

शृङ्गारवर्णने—

नार्याः सा रतिशून्यता नयनयोर्या दृष्टिपाते स्थितः,
कामी प्राप्तरतार्थ एव न भवत्यालिङ्गितु वाञ्छति ।
आश्लेषादपि या परं मृगयते धिक्कामयोग्यां स्त्रियं,
श्रोणीगोचरमागतो रतिफलं प्राप्नोति तिर्यङ् न किम् ॥

सूर्योदयवर्णने----

उन्निद्रकोकनदरेणुपिशङ्गिताङ्गाः
गायन्ति मञ्जु मधुपा गृहदीर्घिकासु ।

एतच्चकास्ति च रवेर्नवबन्धुजीव-
पुष्पच्छदाभमुदयाचलचुम्बि बिम्बम् ॥

वसन्तस्वभाववर्णने----

किंशुककलिकान्तर्गतमिन्दुकलास्पर्धि केषां भाति ।
रक्तनिचोलकपिहितं धनुरिव जतुमुद्रितं वितनोः ॥

सुरतवर्णने----

उन्नमय्य सकचग्रहमास्यं चुम्बति प्रियतमे हठवृत्त्या,
हुं ममेति वदनान्तरलीनं जल्पितं जयति मानवतीनाम् ॥

समस्यापूर्तौ----

कवेरभिप्रायमशब्दगोचरं स्फुरन्तमार्द्रेषु पदेषु केवलम् ।
वदद्भिरङ्गैः कृतरोमविक्रियैर्जनस्य तूष्णीं भवतोऽयमञ्जलिः ॥

विज्जकायाः गर्वोक्तिरपि पठनीयेव

अहमस्मि सरस्वती ! तद् दण्डिना न जाने "सर्व-शुक्ला सरस्वती" इति कथं लिखितम् ।

नीलोत्पल-दल-श्यामां विज्जकां मामजानता ।
वृथैव दण्डिना प्रोक्तं "सर्व-शुक्ला सरस्वती ॥"

वस्तुतो गर्वोक्तिः समुचितैव प्रतिभाति----

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Appendix II

Alphabetical List of Verses

	Act	No. of verse
अन्थे मन्युमहाभुजङ्गमितरे	I	20
अस्या सखे क्षणमदृश्यत	I	28
अव्याजवञ्जवसुखान्यवधीरयन्ती	II	1
अचिन्तनीयं मनसापि	III	1
अलिकं रामशवलं	V	1
अथवानुगुणान तत्सुतां	V	12
अलंङ्कर्तुमलं मन्ये	V	18
आश्रयति माधवी चेद्	II	2
आकस्मिकीमरतिमुद्वहनीव	II	11
आशाकेशान्त धूपैरिव	IV	10
इदं किलाविकृतकान्ति विप्लवं	I	23
इति कृतमिति चोक्तं	IV	16
इच्छानुषङ्गकलुषाल्पधियां	IV	4
उन्निद्राशोकचूतप्रसव	III	3
उपकृतवतीमपि दृशां	III	4
कर्णान्त विश्रान्त विलोचनश्री	I	17
कविरिव वृषपर्वणां विभूतिं	I	31
कण्ठे विषं विकटवेष	I	3
कस्यैषा करभोरु	I	32
कृष्णाशारां कटाक्षेण	I	3

	Act	No. of vers
कालापकर्षे सतिभङ्गुरत्वात्	IV	11
काञ्ची कलखोन्मिश्रं	I	13
कारा निरोधपरिपाण्डु कपोलरेखा	IV	6
कान्ता वियोगज्वलनाभितप्ते	V	23
कुवलयदलदीर्घदृष्टिपाशां	II	14
कुर्वन्ति भृत्या वचनं प्रभूणां	IV	5
गताप्रिया प्रस्तुत चित्तरागै	I	24
गिरिमिव दूर्वहरूपं	V	15
गुणविसव शङ्कयिया नीतिः	IV	8
गूढ प्रयगो निभृतापि	II	16
चेतस्त्वया सहितमेव	V	28
जयति प्रथमं विजया	IV	19
जातं विभ्रमदृष्टि पातशबलं	II	5
तपसेव विभक्त विग्रहं	I	5
तरुणारुण रश्मिय ताडितं	IV	20
तामेवानुगतं चेतो	I	3
त्यक्तोमानस्तरुण्या	IV	9
त्यक्तं तया कुपितवहिपरीनमन्त	IV	15
दर्पणगर्तमिव सवितुः पढान्नरचितं	II	7
दातारं करण प्रयोग निपुणां	V	6
दीर्घैर्दिगन्त विटपेषु	IV	21
दृष्टासन्ने मयि तु सहसा	V	27

	Act	No. of verse
ध्वस्तः सुन्दरपाटलो	I	11
न शशाक शशाङ्कमीक्षितु	II	10
नाभीवापी प्रविष्टः	V	22
नृत्तारम्भप्रवित	V	33
परलोकात् पुनरागत	III	10
पश्यतोऽपि न विश्वासः	V	29
परिवृत्तमुखी नरेन्द्रकन्या	V	25
पादोपल्लवकोमलौ	I	16
पुष्पं बाष्पजलोपमं	I	6
प्रस्थानत्वरा सम्भ्रममुक्तं	I	2
प्रकटित वर्णाश्रमपथ	V	1
पाण्डुपद्मसुगन्धि लोलनयनं	V	26
पार्श्वस्थेव पुरः स्थितेव	V	24
प्रासाद शृंगमधिरुह्य	V	10
पौरस्त्यैर्यमिनां घातः	V	4
प्रश्च्योतत्करशीकरेण	III	11
प्राप्तं पाटलिपुत्रमेव नगरं	V	13
प्राप्त इव साधुवादं	V	14
प्रेम्णि स्थितेऽपि तस्याः	III	8
भवति निवृतये यदि	III	9
भासितधवलमूर्ति	V	8
भूत्वा प्रच्छन्नमन्तर्बहिरपि	IV	11

	Act	No. of verse
मन्दार पुष्द स्तवक	I	36
मौलीन्दुखण्डगलितै	V	16
यदयं नृपसूनवे नपः	V	11
यदेष कक्लीभूतो	III	2
यन्प्राभृत रहसि	V	2
याता नितेम्बगुर्वी	I	26
या रान्तिर्विरहाभिषङ्क......	II	25
येषामाखया सहायान्	I	8
यौ द्वौ शैशवमुष्टिभेदविशदौ	II	9
यौवनराम्भयौगेन	I	22
राज्ञी सुपुत्रा मगधेन्द्रपत्नी	V	17
वहन् रेवतीमुख	IV	2
वनवास मिमं	II	3
वामोगन्धवह	III	7
वामोरु मूरुजानां	I	14
वाष्पान्धापि यदाद्रं	II	8
वारस्त्री व्यनिकर	V	2
वाष्र्णेयी कुचतढ	V	20
विन्ध्याद्रिगन्ध गजदान	I	18
विभर्ति रथ्या रणधूलि	IV	13
विरसापि कृतिः प्रपन्यते	I	4
वेशे दत्तकसूत्र	V	7

	Act	No. of verse
त्रण क्षीणो वाहू:	II	4
श्रीमद्भिः सचिवसत्तैः	IV	18
श्री वृक्षाङ्कमुरःस्थलं	I	7
श्री मद्वैयाघ्रचर्मास्तर	I	1
शौनकमिव बन्धुमती	II	15
स कालः सकलोनून	V	21
सव्यं दक्षिणमस्यन	V	19
संगति श्चिरमचिन्तित	IV	17
सम्प्रत्यहं प्रणयिनी	II	6
सन्नद्धः कवची	I	10
सर्गान्तराणि सकलानि	I	15
सामन्ताग्रवधूकर	II	13
स्वजने शोकसन्तप्ने	I	12
सा राजपुत्री	I	19
सा रजपुत्री नयति	II	12
स्तनकलश घनोद्धर्णोव	I	32
स्वप्नोपनता लक्ष्मीः	I	27
स्वशक्तितः कृत	IV	7
सुहृदामनपायि	IV	14
हर्म्याग्रसञ्चरणदुर्ललितौ	I	21
हंसः सैकतमुत्सुकेन मनसा	I	2

KAUMUDĪ-MAHOTSAVA

PART II

INTRODUCTION
AND
ENGLISH TRANSLATION

KAUMUDI-MAHOTSAVA

INTRODUCTION

THE STORY

"Kaumudī-mahotsava" is the drama staged in the palace of the King of Magadha to celebrate the time-honoured autumnal Full-Moon Festival of Magadha as well as the accession to the throne of King Kalyāṇavarman to the throne of Magadha. It is composed of the past history of the life of Kalyāṇavarman.

Kalyāṇavarman was the only son of Sundaravarman, who was a popular sovereign of Magadha. Though he had more than one wife, he was not blessed with a son and heir to the throne. He therefore adopted a boy called Chaṇḍasena from a Kshatriya clan of Magadha. His intention was to make him his successor. But after some time, a son was born to Queen Madirāvati, the consort of Sundaravarman. The boy was named Kalyāṇaśree. Chaṇḍasena, seeing his future hope of becoming the King of Magadha destroyed, made an alliance with the Lichchavi kings, who were at this time enemies of Magadha and tried to usurp the throne by conquering Sundaravarman. The palace of Magadha was beseiged suddenly. Sundaravarman died fighting bravely in self-defence. The queens entered the fire and died with the King. The little Prince Kalyāṇaśree was carried away secretly in the darkness of night by the faithful ministers of Sundaravarman. Vinayandharā, the nurse of the Prince, followed them. But in the pitched darkness of the night, they lost each other in the forest. The Prince was picked up by the hermits of the *ashram* of Jābāli where he was brought up by the *rishi* with paternal care. Vinayandharā was broken-hearted; she took orders as a mendicant and assuming the name of Yogasiddhi, wandered from place to place. She reached Mathurā, where king Kīrtisena reigned. He had an only daughter named Kīrtimati. Rājanvati, consort of Kīrtisena, was pleased to place the little Princess under the guardianship of Vinayandharā or Yogasiddhi.

Years rolled on; Prince Kalyānaśree, under the fostering care of the *rishi* Jābāli, learnt all the arts befitting a king. In course of time he attained his majority. The faithful ministers of Sundaravarman were not idle. Chaṇḍasena proved a tyrant. He imprisoned all the principal citizens of Magadha. Popular opinion went against him. The ministers took advantage of this opportunity; they worked silently in the capital in disguise among the citizens and created a popular opinion to dethrone the king and recall the rightful heir. In those days people had the power of electing their own kings. This is known as the City-Council of Pāṭaliputra. To accomplish this, by the stratagem of Mantragupta, the frontier tribes were set in rebellion. Chaṇḍasena, as he had none to help him, had himself to leave the capital and go there to quell the rebellion. Finding the capital unguarded, the citizens welcomed Kalyāṇavarman into their midst and crowned him as king. Chaṇḍasena was killed in his clash with the Śavaras and his line thus came to an end.

As soon as Kalyāṇavarman attained majority, the trusted friends of Mantragupta were sent to the hermitage to fetch him. On their way they halted in the forest adjoining the temple of Chaṇḍikā near lake Pampā.

In Mathurā, Princess Kīrtimati attained marriageable age and King Kīrtisena was anxious for her marriage. He sent her with her retinue and nurse Yogasiddhi to the temple of Chaṇḍikā so that she could offer her oblations and obtained the blessings of the goddess. Kīrtimati came there walking all the way and after tendering her offerings was returning to her camp. She was tired by the heat of the sun and, searching for a shadowy place, came to the tree under which the Prince was sitting. She was attracted by the strikingly handsome appearance of this unknown youth. The two thus met and they fell in love at the first sight and departed after a short talk. The Princess in her bewilderment dropped her string of pearls.

The love-sick Princess was fading away. She could not express it to her companions, who became quite worried on account of her unknown malady. The Princess avoided her friends. One night when all were asleep, she got up and painted the portrait of the Prince with coloured chalks on a piece of canvas and with folded hands said "O beloved of my heart! Thou art cruel". Nipuṇika, her confidante, was awake at this time and saw this.

In the morning the picture was snatched away by an eagle who thought it to be a peace of meat and dropped it in another part of the woodland where Yogasiddhi was sitting in a meditative mood. Seeing something falling from the sky she picked it up and on close observation identified it with the picture of Prince Kalyāṇaśree and fainted.

The maids of the Princess rushed for relief and on her regaining her consciousness asked how this picture came. Nipuṇikā related the story. Yogasiddhi said that the picture was of the Prince of Magadha.

The Jester who was seeing all this from behind identified her as Vinayandharā and came forward and gave the greetings of Prince Kalyāṇaśree. He was in fact sent thither by the Prince to return the string of pearls. Vaikhānasa, the Jester of the Prince, gives it to Nipuṇikā and receives the portrait of the Prince under which Yogasiddhi writes a couplet wishing for the union of Kirtimati with Kalyāṇaśree.

Kalyāṇaśree was happy to see the portrait and paints the picture of the Princess by the side of his picture. This was returned to Yogasiddhi.

Kirtimati returns to Mathura. Yogasiddhi sees Kirtisena and gives this picture telling the king that it was so ordained by Ekānangā, the family goddess of the house of Mathurā.

Kirtisena was pleased and by this time Kalyāṇaśree was crowned as the King of Magadha. Kīrtisena now sends their family priest with his daughter and gifts. With the celebration of the marriage at Magadha, the drama comes to a close.

MANUSCRIPT MATERIAL AND TITLE OF THE DRAMA

The manuscript of this drama originally belonged to British Malabar from where it was taken on loan by G. O. Mss Library of Madras. A copy of it was taken and the original was returned to the owner. All efforts to find a second copy of the work proved fruitless. The original copy is on the palm-leaf of Śrītāla kind and the copying may not be older than 150 years. It is found along with another drama-*Abhirāma-Chitralekham*-probably a work of the 13th century. The superscript on the covering leaf mentions only the later work. A copy of *Abhirāma-Chitralekham* is found in G. O. Mss Library of Madras but without the present drama. Our drama does not bear any heading. Neither the prologue nor the colophone at the end indicates the name of the drama or its author. The scribe at the close of the play wrote *Kaumudī-Mahotsava Samāptah* without any apparent connection with the rest of the work. From this it was conjectured that the drama might have been known by that name and was published in 1929 under the joint editorship of Mr. Rāmakrishṇa Kavi and Paṇḍit S. K. Rāmnath Shāstri giving it the present name.

It was perhaps customary in Malabar not to give any name to a work. All the dramas describing Udayana's heroism including Ratnāvalī, Priyadarśikā etc., are found under one heading viz. *Vatsarāja charitam*. Bhāsa's dramas are found in different names: Karṇābhara is known as Kavacha-tana and Kuṇḍalāharana, Urūbhaṇga as Gadāyudha, Abhishekha as Ramābhishekha, Pratimā as Pratimārāma and Pratimādaśaratha. Hence we can imagine that the present drama was placed along with Abhirāma-chitralekhaṃ' without any seperate name.

The question naturally arises in one's mind, why this drama is called *Kaumudīmahotsava* when the title, as it is, is not suggestive of the plot or of the life-history of its hero *Kalyāṇavarman*. The only

favourable factor available from the body of the drama is that it was staged at the time of the annual Full-moon Festival at Pataliputra in the palace of *Sugāṅga* which synchronises with the accession of Prince Kalyāṇavarman to the throne of Magadha, when his marriage with the Princess of Suraśena took place. But as has been observed above, the palm-leaf manuscript of the drama does not give us any indication as to the title of the piece, nor have we a colophone at the end, as is usual in many works of this type, mentioning the name of the work. The singular factor that supports this title of the drama is the last line, which, was probably added by the scribe without any consideration to the text of the drama. The words of the Stage-manager "now again is approaching the Kaumudimahotsava" points only to the annual festival of Autumnal Full-moon that used to take place at Magadha. This was a time-honoured Festival held every year at Magadha. We find it mentioned in Mudrārākshasa Act 11 where king Chandra Gupta says "I wish to enjoy a sight of Kuśumapura, now the more delightful on account of the commencement of Kaumudī-Mahotsava."

If the drama is to be called by the name of the festival of Full-moon, then it seems as though the celebration of the festival alone is of supreme importance. The author does not give us any clue as to suppose that the festival, which formed only an occasion to stage the work, was top-most in the writer's mind. Was there anything else that was uppermost in the mind of the author ?

A close study of the work reveals that either the life-history of the hero or the machanism by which Mantragupta succeeded in establishing Kalyāṇavarman on the throne of Magadha, without any bloodshed, forms the centre and was top-most in the mind of the author. In the prologue, the stage-manager, while discussing what drama should be staged, speaks of the present drama written as embodying the past life-history of this king (Asyarājñyaḥ Samatītam Charitamadhīkṛtya nibaddhaṃ nātakaṃ). So the life-

History of the king forms the centre of interest, though such a name was not given to it. It was this past history of the king that was staged to celebrate his accession to the throne on the Full-moon Festival day, which was a time-honoured festival of Magadha. So the scribe should have ended by saying 'Iti Kalyāṇacharitaṃ samāptam' instead of 'Iti Kaumudīmahotsavaḥ.' Though *Kalyāṇa-charitaṃ* or *Kalyāṇa-Kīrtimatīyaṁ* would have been more consistent with the subject matter of the drama, yet as it has already come to be known in the literary world under its present name, we have to be contented with the present designation given to the drama.

The publication of this work ushered in the criticism of many scholars in the East and the West. The late Dr. K. P. Jayaswal went so far as to modify the pages of his history based on the historical evidence available in this work. His view however, was refuted by Dr. Winternitz, and later a third scholar[1] came forward to show, with all the vehemence of argument, that there is no historical data in Kaumudīmahotsava.

The entire question hinges on the identification of Chaṇḍasena of this drama with Chandragupta I of the Mauryan dynasty. The late Dr. Jayaswal, based on the assumption that *Chandra* is the Prakrit form of Chaṇḍa tried to identify him with the historical figure Chandragupta, the founder of Gupta dynasty and asserts with confidence that "this Chaṇḍasena was no other than the king who assumed the name of Chandragupta after his grandfather's name Gupta and adds that Chandragupta was his regnal name and chaṇḍa-sena was the original name and that it seemed that Chandra dropped Sena and adopted 'Gupta' to give himself a dynastic title.[2] In support of this change in the name he refers to the case of Vasanta-sena and Vasantadeva which were the names of the same king and that of Dahrasena, who, on his coins adopts the style of *Dahragaṇa.*[3] In support of this another scholar[4] refers to the inscriptions of *Chaṇḍasāti*, the Śātavāhana king,[4a] coins of Śrī.

Chandrasāti and to Khemendra's *Bṛhatkathāmañjarī*.[4b]

In the first place, among these, the Inscription of *Caṇḍasāti* does not support Prof. Sharma, because the careful scholar H. Krishna Śāstri gives the Sanskrit form of Caṁdasāti as *caṇḍasvāti* and remarks that 'on a second coin figured in G. P. I. in pl. VI of the coins of the Andhra Dynasty by Rapson the reading is *Chaṁdasāt(a)si* with an anusvāra marked to the left of c as in the *Koḍavali* rock inscription". As a matter of fact we have coins not only of *caḍasāti* but also of *cadasāti*. *Caḍasāti* is obviously *chaṇḍasvāti* and *cadasvāti* is *chandrasvāti*. It is not therefore, intelligible how *chaṁda* can become *chaṇḍa* in Prakrit as the late Dr. Jayaswal and Prof. Sharma seem to think.

However that may be, the above evidence does not help us in solving the problem, as in the text of *Kaumudīmahotsava* the name appears in the Sanskrit text as '*Chaṇḍa*' and not as '*Chandra*'. The opening verse of Act IV of this drama which refers to the hero both in the Prakrit and Sanskrit texts has *chaṇḍabba* transliterated into sanskrit as 'Chandra=iva'. And later on wherever the hero is mentioned, his name appears as 'Chaṇḍasena' in Sanskrit. So it is difficult to show that '*Chaṇḍa*' of this drama is equivalent to '*Chandra*'.

The Gupta Inscriptions describe Samudra Gupta as the son of the Mahārājādhirāja, the glorious Chandra Gupta I and the daughter's son of Lichchavi, begotten on the Mahādevī Kumāradevī from which it was presumed that Chandra Gupta I made an alliance with the Lichchavis through marriage. But our present drama describes *Chaṇḍasena* as being adopted by Sundaravarman as a poisonous tree owing to his inability to know his nature and is described as coming from a low caste—viz Kāraskaras. He is also described as being treacherous to his father and of having formed an alliance (Sambandhaṁ) with the Lichchavis who were termed as Mlechchas by the dramatist. But it is not known whether the alliance was through marriage or through some other source. It is clear from the words of Vardhamānaka 'Whence

is royalty to one of such a caste?' that Kāraskaras were regarded as a very low caste people unfit to be kings and the Dharmaśāstras describe them as a low community to whom the Brāhmanas should not go and on return from whom they should perform a ceremony of purification.[5] If such was the social status of the Kāraskaras, it is difficult to see how Sundaravarman could adopt him according to the laws of Dharmśāstras as his son with a view to install him as his heir apparent. Neither the Gupta Inscriptions nor the pages of Indian History have anything to show that Chandra Gupta I was an adopted son and also came from a low family. The inscriptions describe him as the son of Mahārājā Ghatotkacha. The name of Sundaravarman does not come in this context. If the above line of reasoning has any force, it is not possible to identify Chandra Gupta I, the founder of the Gupta dynasty, with Chaṇḍa-sena of the present drama.

AUTHOR

Who was the author of this work? It is here that conjecture has its full play. In the prologue the letters containing the name of the poet are worm-eaten and the space can be filled in by two letters only. The letters following this gap are *Kayā-nibaddhaṁ* which indicate that the author was not a man, and that the name consisted of three letters only. Mr. Rāmakrishṇa Kavi endorses that a close examination of the worm-eaten portion of the leaf revealed that the letter was *ja*. Hence the name suggested was, Vijjaka, or Vijjika. His mind was, however, shadowed with some doubt because in the following verse occurs:[5a]

Jayati Prathamām Vijayā Jayanti Devāḥ Svayaṁ Mahādeva,
Śrimantau bhagavantam-Ananta-Nārāyaṇau Jayataḥ.

He argues that *Vijja* is the Prakrit form of *Vidya* and has no philological relation with Vijayā. The word

Anantanārāyaṇau, in the above, the chief deity of Trivandrum may either indicate the name of the poet or it may be that some princess named Vijayā was the devotee of the god Anantanārāyaṇa of Trivandrum. This need not cast at all any reasonable doubt upon the name of the author. Amongst the deities mentioned in this verse the last two are Ananta-Nārāyaṇau, which is in the dual, and not Ananta-Nārāyaṇaḥ, the name of the chief deity of Trivandrum.

This verse again begins with *Vijayā*, which is very significant. Immediately after Sūtradhāra sings his song in praise of Kṛittivāsas (Māhādeva), we are told when the drama was to be acted, the autumn season had approached—the autumnal season which is a great festival common to all people. Vijayā fits excellently with this great festivity of autumn (Śarat-Samaya). As a matter of fact, in north India, especially in the eastern parts of it, the festivities of Vijayādaśamī are too well-known to require any mention. This shows that the mind of the author was far removed from the site of Anantanārāyaṇa, god of Trivandrum.

We may thus take it that the author of the drama is Vijjakā and she flourished in the eastern part of India, if she was not actually a native of Bengal. The name Vijjakā at once reminds us of the verse which is attributed to her at least in the *Sāraṅgadhara-Paddhati*[6] which runs as follows:—

> Nil-otpala-dala-śyāmām—Vijjakām mām=ajānatā
> Vṛth=aiva Daṇḍinā proktaṁ sarva-śuklā Sarasvatī.

Evidently in this stanza Vijjakā describes herself as 'dark like the petals of a blue lotus'. Nevertheless she is bold enough to style herself as Sarasvatī and find fault with the poet Daṇḍin because he has described the goddess Sarasvatī '*Sarvaśuklā!*. This gives rise to two inferences: the first is that she was contemporary of Daṇḍin and was possibly known to him through her writings. The second inference is that she must have composed a number of works

which attracted the attention and admiration of her contemporaries. Now Daṇḍin begins his Kāvyādarśa with the following verse:—

Chaturmukha - mukh = āhbhoja - vana - haṁsa-
vadhūr=mama.
Mānase ramatām dīrghaṁ sarva-śuklā Sarasvatī

This poem of Daṇḍin must, therefore, have been known to vijjakā. On the other hand, as she chides the poet for describing Sarasvatī as *Sarva-śúklā*, there can be no doubt that she was his contemporary. How else could she scold Daṇḍin that he knew about her rather dark complexion and yet styled *Sarasvatī* as 'all-fair'. That she was a *Sarasvatī* is proved by the number of verses which are ascribed to her in the various anthologies and which are as many as 29. Unfortunately not one of them is traceable in the *Kaumudīmahotsava.* This need not run counter to the view propounded above. The case is not unlike Bhāsa. Multifarious verses have been attributed to this poet in the anthologies, but hardly any one has been found in his works so far published.

IDENTIFICATION OF VIJJAKĀ

Assuming Vijjakā to be the author of the drama, we have now to find out to what part of the country and to which class she belonged. Both the internal and external evidence found on these points is meagre. We have seen above, how a poetess called Vijjakā assumed the sobriquet Sarasvatī and rebuked Daṇḍin for ignoring her. She has been called a Karṇātī in the following verse of Rājaśekhara, which is also found in Sūkti-muktāvaḷī, Subhāshita-hārāvali and Śārangadhara-paddhati. It runs as follows:—

Sarasvatī=va Karṇātī Vijayāṅka jayaty=asāu |
yāVaidarbha-giràṁ vāsaḥ Kālīdāsāḍ = anan-
tàram ||

In these lines the learned woman who was like Sarasvatī is said to belong to Karṇāta and is describ-

ed as the abode of the Vaidarbhī diction since the time of Kālīdāsa.

The following lines may be taken as giving a further indication of her identity.

Eko bhūn = nalināt = tatas = cha pulinad = valmīkatas = ca āparas = te sarve kāvayo bhavanti guravas = tebyho namas = kurmahe | Arvāñco yadi gadyapadya-racanais = cetas = camatkurvate teshāṁ mūrdhni dadāmi vāmacaraṇaṁ Karnāta-rāja-priyā.

Here the composer of this poem is replete with self-praise, and she describes herself as the beloved of the king of Karnāṭa. In one Nerur copper-plate grant we have the name of a queen called Vijaya-bhaṭṭārikā, the wife of Chandrāditya, eldest son of Pulakeśin II, the conqueror of Harshavardhana and brother of Vikramāditya I. It runs thus: 'Parameśvaratām = a-nivārita-Vikramādityaḥ || —Tasya jye-ṣṭha-bhrātuḥ śrī-Candrāditya-pṛthivīvallabha-mahārājasya priyamahishī Vijayabhaṭṭarikā.' In a Kocre grant again—this queen consort of the Mahārājādhirāja Candrāditya is described as *Boddi-podhi* which has probably to be corrected into *Bodhi-podhi* and taken to mean 'Alligator of intelligence or wisdom'.

So this learned Queen of Karṇāṭa seems to be in all possibility the Vijjakā of our drama who indulged in that light pleasantry in referring to the description of Sarasvatī by Daṇḍin.

It is therefore no wonder if she has skilfully given herself the first and foremost place in the verse:

> Jayati prathamaṁ Vijayā jayanti devāḥ svayaṁ
> Mahādevaḥ |
> Śrīmantaū bhagavantāv = Ananta-Nārāyaṇau
> jayataḥ.[7]

Of course, Vijayā must here primarily mean the goddess Vijayā who ushers in the festivity of the Śarat or Autumnal season. This point we have dwelt upon previously. It cannot, however, be doubted that this verse is impregnated with *double entandre.*

It is, therefore, natural that she should push her name forward in the list of the gods comprised in the verse. But there is, perhaps, a second trace of her autobiography contained in the third stanza of the drama which reads as follows:—

> Krshnaśārāṁ kaṭākshena krśīvala-kiśorikā
> Karoty = eshā kar-āgreṇa karṇe kalama-mañjarīṁ.

This verse also has two senses. According to the first, a peasant maid is referred to with glances resembling those of a black antelope decorating her ears with corn sprouts with her fingers. This meaning is clear enough. But perhaps we shall not be wrong if we think that this stanza is susceptible of another sense also. The words *karṇe kalama-mañjarīṁ* are important in this connection, because they refer by implication to some writer who was in the habit of resting his or her pen behind the ear with the finger as many of the modern writers do. If our surmise is not a far-fetched one, probably *krśīvala-kiśōrikā* must be interpreted to give a second sense also. This is not impossible if 'Krśīvala' is taken as the name of her father. As a matter of fact the name is found in Mahābhārata. Nothing is known of the native place of Vijayabhaṭṭārikā, queen-consort of Chandrāditya. It may be that she belonged to Eastern India and was married to a prince of a Chālukya family somewhere in the Deccan.

May we further conjecture that she composed this drama in North India at Pataliputra before her marriage, when Kalyāṇavarman was reinstated on the throne. Vijayabhaṭṭārikā belongs to about the middle of the seventh century A.D. and to me it appears that the political scene portrayed in the drama pertains to that epoch. The Licchavis were still in existence about that time and even later as the Nepal Inscriptions published by Bhagavânlāl Indraji clearly show.

KALYANAVARMAN

The text of the drama reveals that the author Vijjakā or Vijayabhaṭṭārikā of Karṇāṭa had in view mainly a portrayal of the life-history of its hero Kalyāṇavarman. It was staged to celebrate the occasion of 'the acquisition of the kingdom afresh of king Kalyāṇavarman'.

Now the question is who was this Kalyāṇavarman and in what line of kings ruling at Paṭalīputra can we place him? The text reveals that he was the son of Sundaravarman, Lord of Magadha. His original name was Kalyāṇaśree.[8] Sundaravarman adopted Chaṇḍasena as his son, but later Kalyaṇaśree was born to his first wife Madirāvati.[9] When Kalyāṇaśree was a boy, Caṇḍasena secretly formed an alliance with the Lichchavis who were enemies of Magadha rulers, and treacherously laid siege to the capital. In the battle that ensued Sundaravarman died fighting bravely in defence of his capital, queen Madirāvati with other queens entered the funeral pyre of her husband leaving Kalyāṇaśree in charge of his nurse Vinayandharā who carried him away from the capital to the Vindhya forest followed by some of the faithful ministers of the king, and the throne of Magadha was usurped by Chaṇḍasena. The ministers waited until Kalyāṇaśree came to age and finding the subjects dissatisfied with Caṇḍasena[10] asked them to rise up against their ruler[11] when the latter was away from the capital in quelling the rebellion of frontier tribes where he is said to have been killed. The people of Magadha crowned Kalyāṇaśree as Kalyānavarman as their king when Kīrtisena, the ruler of the country of Saurasena gave his daughter in marriage whom the prince met and fell in love during his exile. With the accession of Kalyāṇavarman and the death of Caṇḍasena, the dynasty of Caṇḍasena is said to have been uprooted.

If according to the facts of the drama, Kalyāṇavarman was a contemporary of Vijayabhaṭṭarikā, then our hero must have flourished about the middle of the

7th century A.D. But the records of the list of kings reigning at Magadha at this period do not furnish us with the name of either Sundaravarman or Kalyāṇavarman but one inscription shows that a Varman dynasty was ruling at Magadha about this time. The Śirpur (Raipur) inscription of the time of Mahāśivagupta, which records the erection of a temple of Hari by Vāsatā, mother of the king runs thus:—

> "In the lunar family, Chandragupta, his son Harshagupta married Vāsatā (Daughter of Sūryavarman of the Varman dynasty of Magadha) their son Mahāśivagupta--Bālārjuna."[12]

The date of Mahāśivagupta is given as 8th century A.D.

Though the name of Sundaravarman is not given anywhere as a ruler of Magadha, it will not be out of place if he is connected with Sūryavarman. As Vāsatā belongs to the 8th century, Sūryavarman, father of Vāsatā can be placed about the middle of the 7th century, in which case we can suppose Sūryavarman to be the immediate successor of Kalyāṇavarman, whose date synchronises with that of queen Vijayabhaṭṭārikā of Karṇāṭa.

Again, Caṇḍasena is said to have been uprooted by Kalyāṇavarman. Who was this Caṇḍasena and of what dynasty? The text of the drama describes him as *Kāraskara*, and the late Dr. K. P. Jayaswal has pointed out that the Kāraskaras were a subdivision of *Madras* or *Jārtikas*. So Caṇḍasena was a *Jārtika* or *Jāt*. That these Jats were Guptas is shown in the article 'On the caste of the Guptas as recorded in Nepal chronicles.[13] This may be correct or incorrect, but this much is certain that the later Guptas were connected with the Lichchavis. In the List of Inscriptions of Northern India[14] inscription No. 1402 gives the names of Gupta kings ruling at Magadha about this time, among whom the name of Ādityasena is mentioned. His date is given in inscription No. 1393 as Saṁvat 60 i.e. 666 A.D. His daughter's daughter is said to have been married to a Lichchavi king. It runs thus:—

> "That prince respectfully took illustrious Vāsatā-Devī to be his queen, as if she were fortune, her the daughter of Bhogavarman, who was the crest jewel of the illustrious Varmans of the various Maukhari races and who by his glory put to shame hostile kings, and the grand-daughter of the great Ādityasena, the illustrious lord of Magadha."

From this it seems as though the name Caṇḍasena which is synonymous with Ādityasena may be identified with this prince of the Gupta Dynasty ruling at Magadha who made an alliance with the Lichchavis.

The next question is, were the Lichchavis in power in India at this time, and if so, where?

The Nepal Inscriptions collected and published in the *Indian Antiquary* by Pandit Bhagavānlal Indraji and Dr. G. Bhülar, C. I. E. under the title 'Inscriptions from Nepal"[15] show that they held their sway in Nepal and had matrimonial alliances with the ruling families of Magadha. The following is one of the Inscriptions whose date is given as Saṁvat 143 i.e. 749 A.D.

"The illustrious lord and great king Śivadeva, the banner of the Lichchavi race, being in good health addresses greetings to all the cultivators according to their rank etc." The Katamaṇḍu Inscription of Jayadeva Parāchakrakāma dated Saṁvat 100 i.e. 703 A.D.) is as follows:—

"In the Solar race there was Lichchavi; in his family was Supushpa, born at Pushpapura etc."[16] Inscription 15 ascribed to Jayadeva dated Saṁvat 153 (759) runs thus:—

> "After eight other kings together with their sons and grandsons had passed, illustrious Lichchavi was born.
>
> "A new race famous in the world*****which is to be honoured even by the gods that are great in majesty and which bears the pure name Lichchavi*****exists even now".

These facts show that in that transitional period which followed the great Gupta kings, when several

dynasties were trying to usurp Central Power, two families, the Varmans and the Later Guptas, succeeded in acquiring supremacy. It is quite probable that the Capital was an arena of contest of these two families, in the course of which each tried to oust the other. Sundaravarman seems to have tried to bring about a reconciliation between the two rival families by adopting Caṇḍasena from the Gupta Dynasty, but things changed when Kalyāṇaśree was born to Madirāvati, Queen Consort of Sundaravarman. Due to the close relation of the Guptas to the Lichchavis (Caṇḍasena) Ādityasena formed an alliance with them and invited their help to conquer Sundaravarman. With the death of Sundaravarman, the Gupta Dynasty came to power. But as Caṇḍasena grew unpopular, the citizens of Magadha rose against him and joining the followers of Sundaravarman, reinstated Kalyaṇavarman on the throne of Magadha and thus revived the Varman Dynasty.

OUTLINE OF THE PLAY

Act I. The Stage-director enters the stage after the usual benediction and offers his prayers to Śiva. In the prologue that follows, he, after describing the autumnal season, relates to us that this play, embodying the life-history of King Kalyāṇavarman, will be staged in the palace of Sugāṅga on the occasion of the celebration of King Kalyāṇavarman's accession to the throne—on the Full-Moon-Festival day.

The next scene takes us to the hermitage of Jābāli, where Prince Kalyāṇavarman was staying during his exile. When he came to age, he took farewell of the hermits and went along with his companions to take possession of his kingdom. In the dialogue that follows, we are told that Prince Kalyāṇavarman was hiding along with Kuñjaraka in an inaccessable place called Vyādha-kishkindhā near the temple of Vindhya-Vāsini, near which lake Pampā was situated while minister Mantra-gupta was working for him at Pāṭālīputra.

The scene next changes to the Vindhyā Hills, where Kalyāṇavarmān, sitting under a Tapanīyāśoka tree tells us in a soliloquay the glory of his father, how he died fighting bravely, how his mother followed him in death and how he, as a child, was carried away from the palace by the hermits. His reverie was disturbed by the sound of anklets, and turning in the direction of the sound sees a group of maidens, one of whom surpassed in beauty all others. It was princess Kīrtimati and her retinue that were coming in that direction. As the princess was tired of the heat of the sun, searching for the cool shade of a tree, their attention was drawn to the refreshing shade of Tapanīyāśoka tree. The princess felt an unknown happiness at the sight of this shade and at the suggestion of the Chamberlain they decide to rest there for a while and Siṁhalaka was sent to make arrangements for her camping. On coming to the spot, they perceive the prince and were struck by his handsome appearence. The Princess falls in love with the Prince, who inquires of the Chamberlain about the name and family of the Princess. The Chamberlain replies that it is Princess Kīrtimatī, the only daughter of King Kīrtisena, lord of the Yadus, belonging to the country of Surasena, whose capital was Mathurā. The Lord of the Yadus, sent his daughter on a pilgrimage to the shrine of Vindhyavāsini along with her retinue where she has come on foot as a mark of reverence. While they were conversing, Siṁhalaka comes back and informs that a proper resting place has been prepared for the Princess and that her nurse Yogasiddhi, was waiting for her. So taking leave of the Prince, the party proceeds, in the course of which, the princess lags behind on the pretext that her garment has been caught by weeds, just to have another glance at the prince. The jester who was searching for the Prince enters a withered garden adjoining the temple of Chaṇḍikā and finds his friend. The prince confesses his love for the Princess at which the jester remarks wittily 'First loss of Kingdom next capture by a maiden'.

Looking around he finds the pearl necklace dropped by the princess and presents it to his master saying 'here is food for the hungry'. At this stage, the page comes and informs the prince that it is time for his recreation.

Act II, opens with the description of spring, when two attendants of the Princess were anxiously discussing about the unknown malady of the Princess. It was morning. One of them relates an incident that happened in the previous night. The Princess, as usual, went to sleep after dismissing all her attendants except her confidante Nipuṇikā. When night advanced, thinking that Nipuṇikā was asleep, the distressed princess gets up and paints in the dim light of the moon, on a piece of fabric left by, the picture of a youth with the coloured chalks that were strewn about her; meanwhile Nipuṇikā woke up and found the princess saluting the picture with folded hands with these words 'Beloved! thou art cruel!'. Who can this youth be? This must be the one seen at the temple of Chaṇḍikā.

In the morning, while the princess was still asleep, and the confidantes of the Princess were looking at the picture taking it into their hands, an eagle, mistaking it to be a piece of meat, snatched it away and dropped it in front of Yogasiddhi, who, sitting on a piece of rock, was relating how she, dejected of life and travelling at random, came to Mathurā where queen Rājanvatī received her with affection and placed her in charge of Princess Kīrtimatī, and how now she is anxious to see her ward to be worthily settled in life. Seeing a picture dropping from the sky, she picked it up and, on close observation, recognising him to be the little Prince Kalyāṇaśree left to her charge by queen Madirāvati of Magadha grown now to manhood, faints with grief. The distressed Nipuṇikā, who was coming in that direction, seeing this, rushes to her side and by administering, restores her to her senses. She asks her how this picture has come, to which Nipuṇikā replies that one of this form was seen by the Princess, who painted him and that

it has been carried away and dropped here by an eagle. Yogasiddhi replies that if he is still alive, it is none but prince Kalyaṇaśree of Magadha.

The jester of the Prince, who wandering about with an anxious mind, was sitting in a grove behind this place, sees and listens to all that was happening, and recognising the lady mendicant to be Vinayandharā, the nurse of Kalyāṇaśree, comes out of the grove and introduces himself as Vaikhānasa and presents the greetings of Prince Kalyāṇaśree. Yogasiddhi planning the union of both the prince and the princess writes a couplet to that effect at the foot of the picture and hands it over to Vaikhānasa, who gives back the pearl necklace left behind by the princess.

Act. III. opens with the appearance of the Prince as a lover. He has sent the jester with the string of pearls to be returned to any of the attendants of the Princess, with the hope that he may thus get some news about the Princess. The jester returns after his successful trip. He sees the prince in a meditative mood and asks him if the thought of his kingdom was the subject of his meditation. The prince asks him about the necklace, and the jester, by degrees reveals to him how he met Nipuṇikā and the result of his interview. He then gives the portrait. He asks him to paint the picture of the princess besides his. The Prince, on seeing the couplet, asks who has written it. The jester reveals that it was written by Yogasiddhi who is no other than his nurse Vinayandharā. The prince then paints the picture of the princess on the canvass as requested. Nandaka comes and announces to the Prince that it is noon and high time for bathing.

Act IV. opens with the songs of Vardhamānaka, who disguised as a minstrel comes to the temple of Śiva singing a song and playing on an instrument. The scene opens in Pāṭalīputra, where Āryarakshita, a follower of Mantragupta was staying in the temple of Śiva as a priest. Vardhamānaka discloses himself and salutes to Āryarakshita and inquires of him if Kuñjaraka has been sent by Mantragupta to rouse in rebellion the frontier tribes and if Chaṇḍasena

went out of his capital to quell the mutiny and if the special messinger Hariṇāśva has been sent to fetch the Prince to occupy the unguarded throne of Magadha. This was brought about by the strategem of Mantragupta, who slowly worked among the people of Magadha reminding them of the good deeds of Sundaravarman and thus turned their minds in favour of the Prince. Vardhamānaka again asks why people are so vexed with Chaṇḍsena to which Āryarakshita replies that Sundaravarman adopted Chaṇḍasena as his son, but the latter was treacherous and, though staying in the Magadha dynasty, made an alliance with the Lichchhavis who were the enemies of Magadha and finding an opportunity attacked the capital. Sundaravarma and his followers died fighting bravely in self-defence and the queens died on the funeral pyre. Some of the old ministers took Kalyāṇaśree with his nurse Vinayandharā and stole away at night from the city and entered a dense forest filled with wild beasts and elephants. They lost their way in the forest but were picked up by hermits.

At the suggestion of Vardhamanaka Āryarakshita agrees to go to the house of the Charioteer disguised as a begger to meet Mantragupta in the evening; night was advancing and in the pitched darkness Vīrasena another messenger went through the familiar paths of Paṭalīputra, groping in the dark to the house of the charioteer and knocked at the door. Mantragupta, who was waiting for him, opens the door and inquires how far off is Kalyāṇavarman from the city. Vīrasena replies that the prince will reach by the morning. He further informs him that he is accompanied by a strong army commanded by Kuñjaraka. Mantragupta, who was informed of the love affair of the Prince, inquired how he is facing it. Vīrasena said that the special messenger Hariṇāśva arrived on the very day that the princess left that place and the prince like a warrior, flung aside his thoughts of love and proceeded manfully. Mantragupta relates that he has sent Āryarakshita to Mathurā asking for the hand of the princess as sug-

gested by Yogasiddhi and that the Lord of Mathurā agreed to the proposal. By this time it was near day-break and Prince Kalyānavarman enters the city. By the order of Mantragupta, this was announced to the people by beating of the drum. The act closes with the description of sunrise.

Act V. announces Kalyāṇavarman's accession to the throne and the annihilation of Chaṇḍasena and his family. It is followed by a vivid description of Kusumapura, where courtezans played a prominent part. Lokākshi next relates how Yogasiddhi presented before king Kīrtisena, who was anxious about the marriage of his daughter, the portrait of the prince and the princess. On being asked to explain, she said that one night Ekānangā, the family goddess, appeared to her, and giving her this picture and ordaining their union, vanished. Just then Āryarkshita arrived with the proposal of Mantragupta; so king Kīrtisena, was convinced that this is brought about by gods. Mantragupta announces that a great festival is approaching. Yogasiddhi arrives at the capital with Kīrtimati and the family priest. King Kalyāṇavarman welcomes him, and the priest, after conveying the greetings of the king of Mathurā, presents to him his precious gift—the historic string of pearls, which was handed over to him from no less a person than Yudhisthira, and the Vrishṇis. At the end of the interview the king enters the bower with the jester to amuse himself. In the vicinity of that grove Princess Kīrtimati was wandering with her companion Nipuṇikā, who shows her the portrait. As they were searching for a place where they can sit and see the portrait undisturbed, they hear the voice of the jester coming from the adjoining bower. Nipuṇikā throws the portrait before the prince, who comes out of the grove to find out whence it has come. They meet the Princess and Nipuṇikā who fall at his feet. Prince Kalyāṇavarman rises Kīrtimati, and as it was going to rain, the jester proposes to retire to the palace. The sky was spread with dark clouds and the loud peel of thunder frightened the princess. She seeks,

in fear, the protection of the Prince who gave it readily to her.

DRAMATIC ART AND STYLE

Among the Sanskrit dramas, this is one of the few, perhaps the only one, written by a woman, specially by one belonging to a Royal family, drawing materials for her plot from contemporary history. The characters are neither based on imagination nor represent types, but are living men and women, toiling and moiling in the daily routine of their life. It is a drama of political intrigue centred in the person of Prince Kalyāṇavarman, who was exiled from his kingdom but was brought back by the strategem of his loyal minister Mantragupta and replaced on the thone of Magadha after killing and uprooting the dynasty of Chaṇḍasena who usurped the throne by unfair means. The action, as such, covers a period of at least two decades of a Century—from the death of Sundaravarman, the father of Kalyāṇavarman to the accession of the latter to the throne of Magadha. One thing is remarkable—the object is accomplished without any bloodshed.

This political intrigue is interwoven with the amors of Prince Kalyāṇavarman of Magadha and Princess Kīrtimati. This makes the drama unique in itself. Nowhere in the history of Sanskrit drama can we find one parallel to this one. In *Mudrārākshasa* we find a similar intrigue portrayed, but the dry structure of political stratagem has not any human interest. In *Mṛchchakaṭikam* we have a picture where characters are drawn from life, but we are deprived of the atmosphere of high Royal families. The action is not without the din of battle—it begins with a battle when Sundaravarman dies fighting bravely in the battle-field and ends with another battle when in Act. V. we are told of the death of Chaṇḍasena in a battle with the frontier tribes, though these are not shown on the stage, as rules governing the texture of Sanskrit drama forbid it. We meet here all varieties

of people--the hermits, the princes, the officers of a royal court and harem, military officers, statesmen, Buddhist nuns, the usual and familiar picture of the citizens of Magadha, the beggars, priests and the spies. The author has given scope to display an ideal of romantic love by making the hero and heroine free and independent masters of their own destiny. The combination of romance with history makes it as interesting as Shakespere's Henry IV, where the din of battle and conquest is sweetened by the wed-lock of the Prince of England with the princess of France. The end is happy, as it must be, according to the rules of Indian drama but strewn with tragic and pathetic scenes. The soliloquay of the Prince describing his brave father's death, the lamentation of Vinayandharā for the lost prince are full of deep pathos. At places, the audience must become breathless with suspence—when secret preparations are being made in the darkness of night to remove the usurper Chaṇḍasena and bring back the rightful heir to the throne. The drawing of characters from every-day life, the love of the youth for the maiden, whose status was disclosed through the device of a picture, which serves here as a mark, the mixture of contemporary political intrigue with the romance of love, has much in common with the new Attic Comedy of Greece.

The prologue serves the purpose of announcing the author's name, title of the play and the desire of the dramatist for sympathetic reception.

The scene begins with a bright and cheerful weather---a blue bright sky, lakes full of lotuses, a sight so common to Autumn in India. After the dull rainy season, Nature seems to be awakened to new life. It is much different from the autumn of the Western World. In Northern India, specially, where our scene begins, days begin to become cooler just before the beginning of Winter, the sun too, loses its heat in spite of its brightness. The action of the drama begins at such a time of the year, when Kalyāṇavarman ascended the throne, and the night was one of full moon.

The next scene takes us back to at least some months, if not years—when Kalyāṇaśree took leave of the Hermitage of Jābāli. Kalyāṇaśree attains majority under the care of sage Jābāli and he had to go to acquire his kingdom for which his faithful ministers were working hard. The influence of Kālīdāsa is visible here which may be a manifest effort to rival Act IV of Abhijñānaśākuntalam, though it is inferior to it in grace and charm. The farewell scene of the hermitage, the chocked voice of Kulapati-the weeping of flowers, the sad pet deer of the Āshram, the parting scene of princess Kīrtimati from the prince, the entanglement of her upper garment in the shrubs, the chase of a drone—all seem to re-echo. Kālīdāsa.

The author seems to be one possessed of a masterly intellect, for she breathed life into the dry bones of political history and made it a living thing. The blending of fiction with facts, the device of picture-painting for bringing about the union of the hero and heroine, the political stratagem of Mantragupta, who plays here the role of Chāṇakya—all require a master-mind to build this beautiful edifice. The author was one gifted with such, but she betrays her want of experience, like an architect who has just begun to use his tools.

The plot, however interesting, is badly knit—the authoress tries to give unity to the plot, though it is not very successful. The narration of events in long speeches in lieu of action is a drawback. The soliloquays of the Prince, Vinayandharā and Mantragupta are wholly undramatic.

The drama is not without a touch of supernaturalism where in Act V we are told of the appearance of goddess Ekānaṅgā to Vinayandharā and the handing over the picture. In bringing this device, the poetess defies tradition to bring about *decorum.*

Kīrtimati and Kalyāṇavarman are splendidly characterised—the one in her sweetness, the other in his manliness and power. The character of Mantragupt—a picture of loyality and devotion is touching.

The self-sacrifice of the minister and his unsparing devotion to his cause are admirable.

The style is clear and rapid—images, metaphors and similes are used with taste and moderation. The diction is admirably forcible and direct. At places the marital character reflects itself in the clearness and rapidity of style. She realises that she is writing a drama and not composing sets of elegant extracts.

As a drama it belongs to that class of dramas called Nātakas—the plot of which is drawn from history or mythology.

GEOGRAPHY OF THE DRAMA

The work brings to light a shrounded part of Ancient History of India, and it is necessary to identify the scenes of action with corresponding places in modern geography. Some of these are directly connected with the plot of the drama and others are mentioned by way of allusions. The drama is said to have been staged in the palace of *Sugānga* at Pātalīputra, the capital of Magadha. The hero is said to have lived in disguise in an inaccessible place called Vyādha-kishkindhā, in the vicinity of *Lake Pampā*, situated in front of the temple of Chaṇḍikā. Princess Kīrtimatī, the heroine of the play came there on a pilgrimage walking all the way from Mathurā, the capital of Surasena country. These are the places directly connected with the plot. Places mentioned by way of allusions are Sāketa, Kāñchī, Vaidisha, Vatsa, Pampā, (Town) and Kaṭāhanagar, Kausāmbi and Suyāmunā.

Of the places directly connected with the plot, *Pāṭlīputra* comes first as the play was staged there. It was the celebrated capital of Magadha rulers. And our drama was staged on the Full-moon festival day. That the name of the palace was *Sugāṅga* is mentioned in the body of the book. This was one of the most flourishing cities in Ancient India. At the time of our hero Kalyāṇavar-

man, according to the description given by the author, the city was still in a good condition and was the seat of Royality of Magadhan rulers. A part of the town was called *Kuśumapura-*. This is confirmed by the account given in Mudrārākshasa.[1] So *Kuśuma pura* was the central part of Pāṭaliputra. A reference to it is made in the body of our drama.[1]

The name of this celebrated capital of Magadha rulers has been obliterated in later times. But what was its exact location in Ancient India? Its location has been fixed by scholars to be the vicinity of modern Patna. Megasthenes gives its exact location. It was at the confluence of the rivers Ganges and Eranoboa (Sone). In modern Geography, the junction of Sone and Ganges is 60 or 70 miles to the north of modern Patna. It was then surrounded by a ditch of 600 cubits wide and 30 cubits deep i.e. as wide as river Hoogly in Calcutta or Thames at London. There were 64 gates and 570 towers. It is not known if the palace of Sugāṅga was on the banks of the Ganges itself, for according to the rules laid down by Arthaśāstra[1] the palace of a king should be in the heart of the town, and not on the extremity. Our drama does not give any indication of the existence of a river near about the palace. It is striking why the name of so sacred a river, associated with the name of the palace of the king has been left out altogether.

The only external source from which we can get an account of the condition of this town during this period is the account of the Chinese pilgrim Hiuen Tsiang. His description shows that it was only a small hamlet, the greater part of the town being in a ruinous condition. He, however, gives the legend connected with the origin of the town of Pāṭalīputra. But the description given in the body of our drama shows that it was in a flourishing condition, the seat of contest of two rival dynasties. The chinese pilgrim was interested not in the Hindu capital of Magadha but with centres of Buddhist cultures. And his account does not bear the stamp of an eye-witness. He might have written it from what he heard in course

of his extensive travels in India.

The town takes its name from Pāṭaleśwari or Pāṭala Devī, one of the Pīṭhas mentioned in the Bṛhat-Nīla-Tantra. It was built during the life-time of Buddha in 480 B.C. by king Ajātaśatru who tried to revive Hinduism at Magadha. It is quite probable that the structure of the palace of *Sugāṅga* was very refined. The Mauryan Hall, recently excavated. bears testimony to the refined aschitectural taste displayed by ancient architects at that remote period. It is said to have 8 rows of monolithic polished columns with at least 10 columns in each row adorned with heavy stone sculptures of something over life-size and Dr. Spooner has the credit of proving that it has been constructed on the model of the Hall of Hundred columns or the throne-room of Darius Hystaspus at Persepolis. This might have been the Hall where the Gupta Kings gave their audience and perhaps, it was here that our drama was staged.

The general scene of the drama is in the forests adjoining the Vindhya range, where the hero was hiding in disguise at the inaccessible place called *Vyādhakishkindhā*. Where was this place ? It was quite usual in Ancient India to have two places or sometimes more than two of the same name. This is one such case.[20] One of these was to the north of river Narmadā and the other in the Deccan peninsula. The Vindhya range mentioned in this drama has the temple of the celebrated *Chaṇḍikā*. It was the abode of Goddess *Vindhya-vāsinī* a well-known place of pilgrimage in Ancient India. So celebrated was the place that princess Kīrtimatī came from Mathurā walking on foot all the way to pay her homage. So it cannot be very far off from Mathurā. This will enable us to spot out the exact location of the Vindhya range and Vyādhakishkindhā of our play.

The Imperial Gazetteer of India[21] has the following about Vindhyavāsinī, the celebrated diety of ancient India.

'A few miles to the west of the city of Mirzapur there was a small town called Bindhāchal. In this

hamlet was the shrine of Vindhavāsinī or Vindheśvarī, which was then so celebrated that large crowd of pilgrims from central and southern India used to visit this shrine annually. The Goddess was specially adored by the Thugs.'

Devī-Bhāgavata[22] too states that the celebrated temple of Vindhyavāsinī was situated on a part of a hill near Mirzapur. The temple of the eight-armed Yogamāyā which is one of the 52 Pīṭhas where the toe of Sati's left foot is said to have fallen, is at a short distance from the temple of Vindhya-vāsini.[23] The Skanda Purāṇa[24] asserts that *Yogamāyā*, after warning *Kaṁsa* of the birth of his destrayer, came back to the hills, and took her abode at the site of Vinduvāsini. In *Kathāsaritasāgara*[25] it is mentioned as a celebrated place of pilgrimage. The town of Bindhāchal was included within the circuit of the ancient city of Pampāpura (Firher's M.A.T). So this place was known as Vindhya Vāsinī as well as Vinduvasini. In the 7th century, the Goddess Vinduvāsinī was widely worshipped and her shrine was considered as one of the most secred places of pilgrimage. Another Bindhāchala[26] has been identified by Mr. Pargter with the hills and plateau of South Mysore. This Bindhāchala does not fulfill the other conditions, for its great distance from Mathurā and Magadha could not make either the heroine to come on foot or the hero to lay in ambush waiting for an oppertunity to occupy the capital. Moreover there is the absence of the shrine of Chaṇḍikā. So the Vindhya range with which we are concerned lies to the north of Narmadā. We cannot, however, trace any lake bearing the name of Paṁpā in modern geography, but the Imperial Gazetier mentions the extensive ruins of a city called Paṁpāpura, the ancient capital of the Bhārs, near this Bindhāchalā. It will not be out of place to assume that a lake bearing the name of the ruined capital existed then which dried up later due to natural causes.

The place where Kalyāṇavarman was hiding was called Vyādha-kishkindhā, in the vicinity of the

Temple of Chaṇḍikā. So this must have been the part of Vindhya extending towards Mirzapur. There are two other places called Kishkindhā: one was a small hamlet in Dharwar situated on the southern bank of Tungabhadra near Anāgaṇḍi three miles from Bijayanagar,[27] and close to Bellary.[28] About 2 miles to the S.W. of this spot is the Paṁpāsarovara and to N. W. of this is the Añjana Hill where Hanuman was born; 60 miles to the West of this hill is the hermitage of Śavarī.[29] It comprises of the hills on the opposite side of the valley that separate it from *Humpi* which are mild congeries of fantastic naked granite rock with narrow valleys between. The other *Kishkindhā* lies to the east of Nimbāpuri in South India.[30] About a mile to the east of Nimbāpuri, a small hamlet in the suburb of Bijayanagar, there is an oval-shaped heap of calcareous scoria, partially covered by green shrubs. The Brahmins of the spot say that according to tradition it is the heap of the ashes of the bones of giant Bali, slain by Rama on his expedition to Lankā. This is known as Kishkindha. These two, though the former is connected with Pampāsarovara, yet the shrine of Vindhyavāsinī is wanting and through the hermitage of Śavarī is nearly, the hermitage with which Prince Kalyāṇavarman was associated was that of *Jābālī* as told by the stage-director. Hence either of these do not fit in with the other descriptions. So the Kishkindhā where Kalyāṇavarman was hiding was a part of the Vindhya Hills to the north of Narmadā.

We next come to the country of Surasena. Kīrtimati was the Princess of Surasena. Some have identified this place with Saurashtra. But in Ancient India Saurashtra and Surasena were different places. The former covered the territory now known as Gujrat, Cutch and Kathiawar and its capital was Valabhī; whereas the latter was in Central India, in the vicinity of present Delhi and its capital was Mathurā. Tradition assigns to it a legendary name, Saurīpura or Sūryapura.[31] But according to the version of Dhalasāgara, Saurīpura and Mathurā

were two different towns. Saurī, who succeeded his father Surā, king of Mathurā, removed his capital to a new place and named it Sauripura while his younger brother remained at Mathurā. It was one of the towns visited by Hiuen Tsang. From the inscription found by Cunningham in Madura, Vāsudeva seems to have been the first ruler of the Kaṇva dynasty of the Purūravas, who ruled over N.W. India and the Punjab just before and after the Christian Era, or he was the predecessor of Kānishka. Another town of the same name existed in South India. It was the second Capital of the Pāṇḍyas and was situated on river Vaigai. Its founder was Kulaśekhara.

We have completed our survey of places directly connected with the plot of the drama. We have now to survey the geographical names occurring by way of reference. *Sāketa* was one such place. It was the old name for Ayodhyā or Oudh. Its capital was Seyanakot or Sānchanakot, situated on the banks of the river Sai, 34 miles north-west of Unao in Oudh. Mahāvagga (VII-I. i) describes Sāketa as being six leagues from Śrāvasti. McCrindle identifies it with Ayodhyā, the Sāgeda of PTolemy. *Csoma de Körös* in mentioning the place says "Sāketana or Ayodhyā"[32] H. H. Wilson in his Sanskrit Dictionary calls Sāketa "the City of Ayodhyā". Rāmāyaṇa[33] describes Sāketanagara as the Capital of Rājā Dasāratha and his sons. Raghu Vaṁśaṁ also identifies Sāketa with Ayodhyā.[34]

Rāmāyaṇa describes it as being situated on the banks of river Sarajū—a city having a circumference of 100 miles. At the present day Rām Ghāt and Guptar Ghāt are taken as the eastern and western boundaries of the old city. These limits include all the places of pilgrimage and perhaps these were formerly inside the city.

The Ayin Akbari[35] describes it to be of 148 *kos* in length and 36 *kos* in breadth which means that it covered the whole province of Oudh.

The present city of Ayodhyā is to the north-east

Corner of the old site and is just two miles in length and three-quarters of a mile in breadth, but not one half of this site is occupied 'by buildings.' There are neither high mounds of ruins covered with broken statues and sculptured pillars, but only a low irregular mass of rubbish heaps. The Muhammadan City of Faizabad is near this site. The two taken together might have been the ancient capital of Rāma.

Fā-Hien mentions *Sāketa* as *Sha-chi* and Hiuen-Tsyang as *Viśākha*. They both describe the celebrated tooth-brush tree of Buddha. Fa-hien speaking of Sha-chi says "on leaving the town by the southern gate, you find to the east of the road the place where Buddha bit a branch of the Nettle tree, where it grew to the height of 7 ft." Hieun Tsyang speaking of Viśākhā says "to the south of the capital to the left of the road i.e. to the east, there was an extraordinary tree of 6 or 7 ft. high—one of the holy objects of the spot." Thus both refer to the same tree and locate it in the same spot.[36]

The Ceylonese annals describe Buddha as spending 9 years in the Jetavana monastery at Śrāvasti and 16 years in the Pubhārāmo monastery at Sāketapura[37] Burmese annals[38] give the number of years as 19 and 6 which coincides with the account of Hiuen Tsyang. As Hieun Tsyang states that Buddha lived at Visākha for six years and that this place is at the same distance to the south of Srāvasti as Sāketa, it follows that Viśākhā and Sāketa were one and the same.

In the seventh century the City of Viśākhā or Sāketa was only 16 li or 2-2/3 miles in circuit or not more than one half of its present size. Hieun Tsyang assigns to it a circuit of 4000 li or 667 miles which must be very much exaggerated. But as Cunningham asserts 'that the estimated dimensions of some of the districts of this part of the pilgrim's route are so great that it is quite impossible that all of them can be correct"[39] we can assign to it a more reasonable limited area as 400 li or 67 miles and restrict the territory of Viśākhā to the tract lying round Ayodhyā between Ghāgra ghat and Gomati rivers. It is interesting to

note how Sāketa came to be known as Viśākhā. This name was given to it in the Buddhist period and was associated with the name of a celebrated Buddhist lady Vishākhā who lived at Sāketa before her marriage with Purnna Vardhana, son of Mrigara, rich merchant of Śravasti. She is said to have erected a Purvvārāma at Śravasti and the Purvvārāma at Sāketa might have been also built by her. Her father Dhananja, a rich merchant of Rājagriha, emigrated to Sāketa. Amongst the oldest inscribed coins discovered at Ayodhyā, some bear the name of Dhana Deva and Visākha-Datta. It may be that owing to the celeberity which the family of Visākha and Dhananja held at that time, these coins might have been associated with them and the city of Sāketa came to be associated with the name of this eminent Buddhist lady.

The next town of importance is Kañchi. This was known as *Konjiveram*, situated on the banks of river *Polar* 43 miles to the S. W. of Madras. The place round Kāñchī was known as Tonda-Mandala; the celebrated Tīrtha of Śiva-Gaṅgā was in Kāñchī. It was a seat of learning. During the Buddhist Period, there were six universities, viz., at Nalanda, Vikramasīla, Takshaśilā (Taxila), Balabhai (Wala), Dhanakatāka (Amarāvati) and Kāñchīpura (Canjiverum). During the period from 5th to 9th century of the Christian Era, Kāñchi was the seat of the Pallava rulers, when they were overthrown by the Chola kings of Tanjore. It is said to have been founded by Kulottunga Chola on the site of a forest called *Kurumbasībhūmi* known as Toṇḍa-Maṇḍala.[10]

The next allusion is to *Vidisha*, known as Bhilsā. It was on the river Bitwa, about 26 miles to the N. E. of Bhopal. Agnimitra, the first king of the Suṅga dynasty of Magadha was at Bhilsa as the Viceroy of his father. There are five distinct groups of Bhilsa Topes situated on low sandy hills viz. (1) *Sanch Topes*, 5½ miles S. W. of Bhilsa, (2) *Sonari Topes*, 6 miles to the S. W. of Sanchi. (3) *Satadhara Topes*, three miles from Sonari (4) *Bhojpur Topes* 6 miles to the S. E. of Bhilsa, and Andher, 9 miles to the

E. S. E. of Bhilsa. They belong to 250 B.C. to 78 A.D. *Bidisa* river has been identified with Bes or Besali which joins Betwa at Besnagar or Bhilsa.

Vatsa. The whole country to the west of Allahabad on the Southern bank of the Ganges was know in Ancient India as *Vatsa. Kausāmbi* or *Kausami* was its capital. It was on the left bank of Jamuna, about 30 miles to the W. of Allahabad. Vatsadeva or Vaṁsadeva, also called Udayana, was its ruler. Udayana was the son of king Parantapa. He maried Vāsavadattā, Princess of Ujjayini. Later he is said to have upheld Buddhism and was converted by Bhikshu Piṇḍola. Buddha was his contemporary and the first image of Buddha was made by him. This image was of sandalwood 5 ft. in height. Vararuchi, called also Kātyayana, the author of Vṛttikās, is said to have been born at Kausāmbi, who became later the minister of Nanda king of Paṭalīputra.

ITS PLACE IN SANSKRIT DRAMA

Rules governing the dramas have first been cononised by Bharata in his *Nātyaśastra.* These were further systematised by Dhanañjaya, a protege of king Muñja of Dhārā (974-95) A.D. in his Daśarūpa. The general name for any kind of drama is *Rūpaka,* which takes its name from the artificial assumption of forms by the actors. They are of ten varieties—Nāṭaka, Prakaraṇa, the Bhāṇa, Vijayoga, Samavakāra, the Ḍima, the Īhāmriga, the Anka the Vīthī and the Prahasaṇa. Of these the Nāṭaka is the most perfect form of drama. Kaumudī-Mahotsava comes under the first category i.e. Nāṭaka.

As such it has a celebrated story for its plot viz. the life-history of king Kalyāṇavarman. It is of five acts and the hero Kalyanavarman is high-spirited but temperate and firm, powerful and virtuous, being the descendant of the famous family of Magadha. The principal flavour in this drama is Heroic and the Erotic is subordinated to the Heroic. Four important persons, Mantra-gupta, Jābāli, Kuñjaraka and Ārya-

rakhita are engaged in the business of Kalyāṇa-śree and the end is a happy one.

There are also five stages of the development of action—the beginning viz. the desire to attain an end is charactised by prince's endeavours to attain the throne of Magadha—which led him to the second stage (Prayatna)—his determined effort to gain his object by his stay in ambush in the dense forest and working through his ministers. The third stage—*prāptisaṁbhava*—is reached when his success is felt to be possible by the arrangements made by Mantragupta, the faithful minister who worked secretly and roused the feelings of the people of Magadha against the usurper, the fourth stage *Niyatapti* is ensured by the rebellion of Śavaras and the frontier tribes and the Usurper had to leave his capital to quell them. Then the fifth stage *Phalāgama* is finally reached when Kalyāṇaśree enters the unguarded capital and is welcomed by the people as their rightful king.

The Bīja or the germ of the plot is Mantragupta's schemes and plans to secure the throne of Magadha without bloodshed.

The subject matter is two-fold: the Principal or *Adhikārika* action is the attainment of the lost kingdom, which was the chief purpose of Kalyāṇaśree. The Incidental or *Prāsaṅgika* action is the meeting and Marriage of the prince with princess Kīrtimatī which was not aimed at by the hero but served as a means towards the fruition of his aims.

A drama proper commences with *Pūrva Ranga* or what the actors perform before the commencement which consists of *Nāndī* or Benediction uttered invoking generally a deity with a view to ward off any obstacles that might happen to the performance. This is done by the Manager, sometimes on the stage after which the establisher or Sthāpaka introduced the drama stating the nature of the theme whether divine or human, *the Vīja* and the name of the hero. Difference of opinion exists here, for the earlier writers named Nāndī as Ranga-Dvāra (Door or open-

ing of the theatre) and Bharata does not mention it at all. So Sāhitya-Darpaṇa quotes "Now the Benediction (or Nandī properly so called) such as is described in the present text, being performed *before* the *Ranga-Dwāra* by the mere actors is not mentioned by the great sage Bharata".

Hence Kālīdāsa in some dramas and Bhāsa who, followed more the teachnique of Bharata omitted the Nandī, which is supposed to be done behind the screen and we have 'Enter Manager (Sūtradhāra) at the end of Benediction'. Our drama too is of the same type and the play begins with 'Nāndyante Sūtradhāra (Enter Manager after Benediction.) We have here again Vishkambhaka, Sthāpanā, and Induction heard to be spoken in the air. Vishkambhaka occures twice: at the beginning of the play it is pure, where two actors of middle rank speak in Sanskrit, whereas the next one is mixed. Though Vishkambhaka is found in other dramas, Sthapanā and the Induction are rarely to be found. Perhaps the author has adhered to the older rules of Bharata.

The work consists of five acts which are not divided into scenes—here too it is different in technique from the rest of the known dramas. Hence the drama as .a whole seems to adhere to the earlier technique laid down by Bharata than its further developments manifested in Kālīdāsa.

ITS DICTION

We have already observed above how Rājaśekhara remarks of Vijayabhaṭṭārikā's style as the abode of Vaidarthi diction since the time of Kālīdāsa.

Diction is classified under three heads—Vaidarbhī, Gaudīya and Pāñchāli. Vāmana, in his Kāvyālaṅkāra-Śutra Vṛitti defines Vaidarbhī as replete with all the qualities of style viz. flority, lucidity and sweetness.

In pure Vaidarbhī there should be no compound words. Fullness of excellence of subject-matter becomes clearly appreciable.

Judged from the characteristics laid down by poetics, the drama does not fall short of the ideal. The language is lucid, style simple and devoid of difficult compounds. The effect produced on the reader is sweet like the notes of the lute.

TIME-ALLUSIONS OF THE PLAY

The action of the drama covers a period of at least two decades—from the time when Kalyāṇaśree was exiled as a child to the attainment of his majority i.e. upto the 21st year of his life.

One datum for determining the time of action is the Full-moon festival of Kārtika which falls in the first week of October—but this synchronises with the last scene.

The second datum is in Act II, which ushers in Spring-time—evidently there was an interval of five months.

The third datum is in the closing scene, where a description of the rainy clouds is given. It was evidently the end of Bhadra or the beginning of September—the end of rainy season.

As marriage cannot be performed in the month of Bhadra, it has to be delayed for a month. Soon after in commemoration of the Coronation and Marriage of the new king—this play was staged on the Full-Moon Festival day.

DURATION OF THE ACTION

Act I. The motif of the play is the Autumnal Full-Moon Festival—Time is Sārat—the month of Kārtika—the scene begins with a bright autumnal sky with lakes full of lotuses haunted by bees where swans are moving about sportively. It was Forenoon but nearing midday for Princess Kirtimati was tired of the sun and was looking for a shady place to rest. The scene ends in the evening for the Jester says to the Prince 'Get up, it is time to go to the exer-

cise-ground'. The duration of the Act is from forenoon to evening.

Act. II. Ushers in early Spring—interval is five months—the atmosphere is bracing—Aśoka trees are in full bloom—Madhumañjarikā says "Now has come near the month of Spring". During these months, the love-sick Princess has withered away and one night she was seen painting the picture of the man of her heart about whose rank she did not know, in the dim light of the moon, which was carried away by an eagle who dropped it in front of Yogasiddhi in the garden.

The scene commences in the early hours of the morning, two of the confedantes of the Princess Converse about the malady of Kirtimati and the picture painted by her at night. The Lady Mendicant Yogasiddhi enters another part of the forest and seeing the picture dropped by the eagle, faints—the attendant of the Princess Nipuṃikā seeing this from behind rushes forth to give her relief—She recovers consciousness and laments for the lost Prince of Magadha and through her sobs narrates the past history of Kalyānaśree—Vaikhānasa, the jester, who was near the place recognises her as Vinayandharā and conveys the regards of Prince Kalyāṇaśree—Vaikhānasa returns the string of pearls dropped by the Princess and takes back the picture painted by her. The scene that began in the morning ends near about the noon.

Act III—opens in the Camp of the Prince in the forest—Spring Continues—the interval between Acts II and III is not long—probably a day to enable Vaikhānasa to walk from the Camp of the Princess to this place.

The duration of this Act is a few hours—Vaikhānasa gives the picture—speaks of Yogasiddhi: the Prince laments for his lost nurse. Nandaka, the attendant of the Prince informs the Prince that it is time for His Lordship to get ready for his bath and food and so it was nearing mid-day, as indicated also by the last verse of the act.

Act IV brings us to the vicinity of Pāṭalīputra —vigorous preperations are going on secretly to re-occupy the city—Kalyāṇaśree was slowly moving with his army from the forest of Vyadha-Kishkindhā to Magadha—Now he is near about the outskirts of the capital. We should allow a few months between the last scene and this—the whole of summer and a part of the rainy season—next we see him entering the capital where he was reinstated as king and coronation took place soon after the rains—beginning of Śarat—so the interval covers Summer to Autumun.

The Scene commences in the early hours of the morning: Āryarakshita was worshipping Śiva, when Vardhamānaka comes as a ministral to give his message—the former says 'I, too, *at noon,* am going on the pretext of begging to see His Honour'. The Scene continues throughout the day—Mantra-Gupta (315) says—the day has come to an end, this is the evening beauty of Kusumapura! The Scene continues throughout the night—Vīrasena gropes in the dark towards the house of the chriot-maker—it was midnight by the time he reached. He announces that Prince Kalyānaśree will reach Kusumapura in the morning (333) At the end of the scene Mantra-Gupta says. "The night has passed away." So the duration of the scene is 24 hours—one day and whole night.

Act V opens in Pāṭalīputra. An interval of a month can be allowed during which Chaṇḍasena was killed in a battle with the frontier tribes—Kalyāṇaśree enters and occupies it and is welcomed by his subjects—He then ascends the throne of Magadha as Kalyāṇavarman—coronation takes place.

The Scene starts at dawn when Lokākshi describes the condition of prostitute houses—next we see the king welcoming the priest of Surasena—it is forenoon—next scene is in the pleasure-garden—the king with the jester—hence it should be evening—then the description of the rain-bearing clouds—duration of the Act is one day.

SOCIAL PICTURE OF THE TIME

Through the pages of Kaumudīmahotsava we get a glimpse of the society of the time. .

The drama begins with an invocation to Śiva and in the body of the play we see again Āryarakshita worshipping Śiva as a Pāsūpata priest saying "Salutations to thee, O Śambhava, thou who bearest the moon on thy Crest." These two are important as they indicate that Śaivism was in full swing in the country. The State-religion was Hinduism and the worship of Śiva must have been supreme.

The early part of the Christian Era is noted for its great Hindu revival under Bhāra-Śivas, Vakātakas, Nagas who held imperial sway over Aryavarta. The Bhāra-Śivas were Nagas as one of the inscriptions identifies them, "Of the Bhāra-Śivas, Mahārāja Śree Bhava Nāga." The Nāga dynasty merged into the Vakāṭakas by a marriage and they assumed the title of 'Bhāra-Śiva' as an official title.[41]

The national cult and Faith of the country then was Śaivism—Śiva ruled over the actions of the kings and the people; He presided over the country and national service of every type was dedicated to Him. The Shastras which were discarded during the Buddhistic revival, were brought back to their right place. Even the architecture of this period had the stamp of Śaivism—The Chaturmukha Śiva temple at Nachna is a vivid example. This spirit of the Hindu renaissance continued to the time of our drama and the worship of Śiva was still supreme.

The Śiva of the Vakātaka period was that of the God of Destruction. In Kaumudi-mahotsava that aspect has changed; we find Śiva as a Yogi—as a teacher who was trying to dispel the darkness of ignorance. Hence Śiva of Kaumudī-mahotsava has more of the peaceful aspect of Lord Buddha than the Lord of Destruction. Then again the Pāsūpata cult has come into existence.

. Buddhism was declining; women were still admitted into Buddhist order and were held in res-

pect. Vinayandharā becomes a Buddhist nun and takes the name of Yogasiddhi and she was placed in charge of Princess Kirtimati. Kings could marry more than once. Queen Madirāvati was the eldest of Sundaravarmā's harem. Seclusion of women cannot be traced here.

The marriage of Princess Kirtimati recalls the Swayamvara of Sāvitri. She was sent by her father to the temple of Chaṇḍika to give her offerings so that she can obtain a good husband. She meets there the Prince and her self-choice was confirmed by her nurse Yogasiddhi and conveyed to the king as ordained by goddess Ekānanga—their family deity. This is a Swayamvara engulfed with certain restrictions.

The king was the head of the State. He was the protector of the State and of religion. The fourth act begins:

"The whole world salutes Kalyāṇavarman who has proclaimed the path for the four castes and the different stages of life."

One of the factors that went against Chaṇḍasena was his failure to adopt himself to the traditional Hindu way of government.

For matters of administration the king had absolute power as the head of the State. He was assisted by his ministers. The army was controlled both by the king and the Commander-in-Chief.

The democratic spirit which prevailed in the time of Vakātakas still continued to this period.

Chaṇḍasena showed a hostile repressive attitude to the people of Magadha. He imprisoned the leading citizens of Magadha. These actions together with his killing of his adoptive father Sundaravarman roused the feeling of the public against him. He was looked upon as a tyrant and a parricide. A cry was raised that he was not a Kshatriya and that he had called in the aid of Lichchavis, the hereditary enemies of Magadha. So the real cause of the opposition from the public was their dislike to the social system of

Kāraskaras, who were not subject to the four-fold Varnāśrama-dharma of Hinduism.

The Kāraskaras were a subdivision of Madras who came from Punjab.

The Shastras give them a low place in Society and describe them as one to whom the Brahmins should not go and on return from whom they should perform a purification ceremony.[42]

But by the time of Kaumadī-mahotsava they must have improved their social status, for if their position had been very low, Sundaravarman could not have thought of making Chaṇḍa-Sena his adopted son.

The Mahābhārata, too, expresses dislike to the Kāraskaras as they were not subject to the Orthodox Hindu social system. They had one caste amongst them with social equality and freedom which did not agree with the settled rules of Gangetic valley.

Mantragupta thus worked on the democratic spirit of the people and when Chaṇḍasena was away from the Capital, they called in the rightful heir and placed him on the throne.

According to the Hindu Constitutional Law, the City Council of the Capital had the power to choose their kings and crown them.

The place where Prince Kalyāṇavarman was hiding was in the Vindhya Hills. This part of the country was under the Bhāra-Śivas and Vakātakas and Vindhya Hill appears on one of the coins of Rudrasena.[43] It was a part of the Hindu State.

One of the characteristic features of the time is the revival of Sanskrit learning: After the death of Buddha, Pali was in full swing. But with the revival of Hinduism, Sanskrit again became the Court language. This can be surmised from the fact that this drama was written at the Court of a Magadha ruler, practically at one sitting. Classical Sanskrit must have become the vernacular of the time. Expressions and forms were fixed and everyone in the official circle spoke and wrote in Sanskrit. This is further corroborated by the fact that the Vakātaka inscriptions

found near or at the capital near about this period are in Sanskrit.[44] In the South too, royal documents were written in Sanskrit. Sanskrit drafting must have come into vogue in the time of Pravarasena I as is seen in the set geneological form of Vakātaka documents. Gaṇapati Nāga a ruler of the South converted the vernacular literary tradition into Sanskrit classical poetry. Hence the revival of Sanskrit which began in the early centuries of the Christian Era has come down to the times of our drama and was still in vogue.

That there was a great social revival is evident from the declaration quoted above. The cry of the time was to establish *Varṅāśramadharma.* It was a Hindu Puritan Movement which was greatly fostered by the emperors who tried to purge the abuses that crept into society through the Mlechcha rulers. The city of Pātalīputra had a net-work of roads. The Royal roads were frequented by courtezans. From this it seems that courtezans still held a very high place in Society.

> "On the royal roads are heard the girdles of the beauties noisy with jingling sound—beauties setting themselves out alone at night for the residence of their beloveds."

Special quarters were allotted to prostitutes. Veśarakshita was one in charge of these. He is generally an old man.

Gambling was resorted to by low-class people. It is highly censured. Lokāshi is described as a slave of gambling."

THE PRAKRIT OF KAUMUDI-MAHOTSAVA

As required by the rules of poetics, women and inferior characters in a drama have to speak in Prākrit. According to this dictum, women of this drama also speak in Prākrit. The only exception to this is Parivrājikā who speaks in Sanskrit and Prākrit.

Prākrit is used mainly in the dialogues and only once in poetry where the minstrel, an inferior character of the drama, sings in Prākrit.

Some of the men also speak in Prākrit as they are inferior characters—as Vidūshaka and Vardhamānaka.

Prākrit is of two kinds: Sauraseni and Mahārāshtrī. In conversation and in prose Sauraseni is used and Mahārāshtrī in poetry.

In the present drama the same process is adopted.

Some of the distinguishing features between Sauraseni and Mahārāshtrī are:

(1) Changing of *'ta'* of Sanskrit, when it is between two vowels into *'da'* in Sauraseni.

(2) The terminal *'ti'* of third person singular become *'di'* or *i* in Sauraseni and *i* in Mahārāshtri as Vijñāpayati=Viṇṇavedi.

But there are a few words of Mahārāshtrī Prākrit also as in (225) 'driśyate' is rendered into 'disai' and (208) Katham is rendered as Kahaṁ both of which are of Maharashtri Prākrit.

IMPORTANCE OF THE PLAY FOR THE HISTORY OF SANSKRIT DRAMA

Judging from the indications given in rhetorical literature, it seems that Sthāpaka and the Sūtradhāra had something to do with the arrangement of the play. In most of the known plays Sthāpaka has disappeared which Leví and Pischel attributed to the reformation of Bhāsa.[48]

In the Kaumudī-mahotsava we find though not Sthāpaka, but Sthāpanā. The Benediction or Nandī is done behind the screen and the Stage-Manager enters the stage and invokes the diety which is followed by a number of verses and at the end it is written as Sthāpanā.

Hence it is the Sūtradhāra who comes to the stage and does the work though it is given as Sthāpaka.

It is not unlikely that the author of this drama resorted to the more ancient than the reformed rules of dramatic action. We find this in Karpuramañjari as well.

Ths is followed by a conversation in the air

which is also rarely to be found in the more modern dramas. Hence this work is important for the history of Sanskrit drama in general.

It is interesting to note what the authorities on the dramatic literature have to say on the point. According to *Sāhityadarpaṇa* a *Sthāpaka* has qualities and appearance like those of *Sūtradhāra* and his duty was to fix and establish the action of the play.

(Sthāpakah Sūtradhāra-sadriśaguṇākārah | Sūtradhārapadenātra sthāpako = bhinnatah sūtradhāra-samānākāratvat ||) Bharata's aphorism runs thus: *"ranga pūjām vidhāya ādau sūtradhāre vinirgate sthāpakah pravishet, paśchāt sūtradhāraguṇākritih."*

So according to Bharata after the utterance of benediction, first the Sūtradhāra enters followed by Sthāpaka, who is suposed to have the same qualities.

Sāhitya-Darpaṇa again asserts:

'Idānīṁ pūrvaraṅgasya samyak prayogābhāvad =eka eva sūtradhāraḥ sarvam prayojayati iti vyavahārah sa sthāpako."

Here the author of Sāhitya-Darpaṇa emphatically declares that 'now-a-days for want of a complete performance of the Pūrva-raṅga, the custom is that the Sūtradhāra alone does all and he is Sthāpaka.'

Hence between the time of Bharata and the time of Sāhitya-Darpaṇa a change was gradually taking place—the word Sthāpaka is dropped and he is named as Sūtradhāra.

In Kaumudī-mahotsava we find a mixture of the two. The word Sūtradhāra is given to Sthāpaka—denoting a transitional stage.

Another noteworthy feature is that no actress, as in the case of several dramas, nor another man, as in the case of Karpūramañjarī enters the stage. The sage-desciple is the only actor who was conversing in the air.

These factors give to Kaumudī-mahotsava a distinct place in the development of Sanskrit drama.

KAUMADI-MAHOTSAVA AND KALIDASA

Number of passages of Kaumudī-mahotsava are similar in thought and diction to those of Kālīdāsa. It is probable that the author of Kaumudī-mahotsava. who followed the Vaidarbhī style of dictation, was so much influenced by Kālīdāsa, that the same thought has reflected in some of her poems, perhaps quite unconsciously. Or it may be that both Kālīdāsa and the present author got their ideas from a common source. As Sanskrit literature is vast and most of the works of Kālīdāsa have their origin either in the Purāṇas or the Mahābhārata, the existence of an earlier and common source is not improbable.

Similarity of thought may be found in the following:

Kaumudī-mahotsava I. 23 Abhijñānaśākuntalaṁ

इदं क्लिष्टाविकृत कान्ति विल्पवं | इदं किलाव्यजमनोहरं वपु

Here I am inclined to think that the similarity is a far-fetched one. The author has not imitated Kālīdāsa as the wording of the stanzas is so different!

Kaumudī-mahotsava Act I. 1. Mālavikāgnimitra Act I. 1.

Both these are invocations to *Krittivāsa*. The salutation to Śiva is a time-honoured custom and the epithets used for the god are almost the same. Hence I am inclined to think that both these come from an older source.

Kaumudī-mahotsava 4.10. Meghadūta 1.37.

Here, too, some similarity of thought is evident; but the diction and language are so different that I am inclined to trace them to some other common source.

Kaumudī-mahotsava V. 25 Vikramorvaśī Act III. P. 79

Here too. the similarity of thought seen may as well be found in many other places—Hence it is difficult to say that it is a copy of Vikramorvaśī.

Kaumudī-mahotsava	Mālavikāgnimitra
II. 7	I. 12
IV. 12	Abhijñānaśākuntalaṁ Act V.

In the above two places, the similarity of thought is evident; but that is not enough proof to show that one has borrowed from the other. Such ideas are strewn throughout the entire literature and can be used by anyone with advantage. In the case of Kālīdāsa, the facts on which he has built his edifice are already given either in the Mahābhārata or the Purāṇas. He has shown his originality in the presentation of the subject matter in a more refined and attractive way. In the case of Kaumudī-mahotsava, the author has to be entirely original, drawing her facts from contemporary history and life for building her edifice. Hence she can claim a higher place than that of Kālīdāsa as regards the originality of subject matter and its presentation in a refined and attractive way. The ability required for this is far greater than for presenting a story already current in the earlier books.

MENTION OF VIJJAKA IN LITERATURE

A number of poems are attributed to Vijjakā. She is quoted by Manmata in Śabdavyāpāra vichāra and Kāvyaprakāśa by Dhanika in Daśarūpāvaloka and Mukulabhaṭṭa in Abhidhāvṛtti Mātrikā. Some of her poems one given in Appendix A.

OTHER POETS MENTIONED BY VIJJAKA

She mentions Daṇḍin and though she does not mention Bhāsa by name, she was acquainted with his works as she refers to the story of Avimāraka.

In her verse 'Śaunaka bandhumatiṁ' she refers to the story as given by Daṇḍin. Śaunaka was Brahmin hero who fell in love with Bandhumati, the daughter of a King of Ayodhya. Owing to the request of Śaunaka, the latter leaves her paternal home. On the way they miss each other, but reunite after some

interval. The Lord of Trigarta, to whom the princess was betrothed hears of the mishap and attacks the kingdom of Bandhumati's father. Śaunaka hears of it and gathering a large army comes to the help of Bandhumati's father and relieves him from danger. Śaunaka was born in his next birth as Śūdraka. Daṇḍin gives this story in *Avantīsundarī.*

Avimāraka is the hero of a drama bearing the same name ascribed to Bhāsa. He marries princess Kuraṅgi. Vātsyāyana refers to this story.

A reference to Śālankāyana's capture of Udayana may be guessed in the eleventh Verse of Act I. Udayana had a horse named *Sundarapātāla* and Kātyāyana was his military attendant. His defeat and fall is referred to in Viṇā-Vāsavadatta.

The antiquity of the drama is further proved by the use of such technical terms as *Ātyāhikadūta* etc. Sugāṅga and Sūyāmuna were the Royal palaces of *Pāṭalīputra* and Kauśāmbi. These are mentioned in Mudrārākshasa and Brihatkathā-Śloka-Saṅgraha.

Avantimāsha seems to be a gold coin used in Malwa but the character who uses it here is of Pāṭalīputra. This shows the acquaintance of the author with the other parts of India.

SCENE GROUPS

There are a few considerable passages in the play in which metres of the same kind are used: unity of thought is reflected in the unity of its metrical form:

The passages are:

Act I. 6, 7; Act I. 10, 11; Act II. 8, 9.

Act IV. 9, 10, 11; Act V. 6, 7; Act V. 24, 25, 26.

Act I. 6, 7: Two Śārdūlavikrīdita stanzas describing the pathos of the parting scene of Prince Kalyāṇavarman from the hermitage of Jābāli.

Act I. 8, 9, 10, 11: Two Śārdulavikrīdita stanzas one Sragdharā one Indravajrā describing the past history of the hero in a soliloquy.

Act II. 8, 9: Two Śārdūlaṅkrīdita stanzas describe the grief of Yogasiddhi at the sight of the pic-

ture of the Prince, whom she thought to have been lost for ever.

Act IV. 9, 10, 11: Three Śragdharā stanzas used in a mixed Interlude to describe the city of Pātalīputra.

Act V. 6, 7: Two Śārdūlavikrīdita stanzas used to describe effectively the life of the courtezans of Pāṭalīputra.

Act V. 24, 25, 26: Three Śārdulavikrīdita stanzas describe the mental disorder of Prince Kalyāṇavarman.

It is worth noting that Śragdharā serves the initial stanza of the Prologue of Act I proper, of the beginning of the Prince's soliloquy in the first Act, (I. 8) and at the first sight of the Princess by Kalyāṇavarman (I. 14), first expression of Kalyāṇavarman's mental anguish (III. 3) first description of Pāṭalīputra (IV. 9, 10, 11) by Mantragupta and the concluding stanza is also in this metre. The same metrical form is employed for the more elevated passages of description. It is also used at the climax of some gravely emotional passages as (V. 27 and II. 8 and 9).

METRES IN ORDER OF THEIR FREQUENCY

The adjoined table gives the metres of *Kaumudī-mahotsava*, listed in the order of frequency and each with the number of occurrences in each Act.

Act I			Act II		
Śārdūlavikrīdita	—	7	Śārdūlavikrīdeta	—	4
Anushtup	—	5	Indravajrā	—	4
Vasantatilaka	—	4	Āryā	—	2
Śragdharā	—	3	Sundarī	—	1
Indravajra	—	3	Śikhariṇi	—	1
Upendravajrā	—	3	Vasantatilika	—	1
Virahiṇi	—	2	Pushpitāgrā	—	1
Āryā	—	2	Gīti	—	1
Gīti	—	1	Virahiṇi	—	1
Mālini	—	1			
Rathoddhatā	—	1			

Act III

Śārdūlavikrīdita	—	3
Upendravajrā	—	1
Anushtup	—	1
Śragdharā	—	1
Gīti	—	1
Vasantatilaka	—	1
Āryā	—	1
Drutavilambita	—	1
Sundarī	—	1

Act IV

Virahiṇi	—	4
Indravajrā	—	3
Sragdhara	—	3
Gīti	—	3
Vasantatilaka	—	3
Upendravajrā	—	2
Ketumati	—	1
Mālini	—	1
Āryā	—	1

Act V

Śārdūlavikrīdita	—	9
Virahiṇi	—	6
Anushtup	—	5
Vasantatilaka	—	3
Indravajrā	—	3
Śragdharā	—	3
Āryā	—	2
Gīti	—	2

From the above list it is evident that Śārdūlavikrīdita was the favourite metre of the author. The variety of metres used in the drama shows her skill and knowledge in poetics. She has also used some rare metres as Pushpitagrā, Gīti, Sundarī, Ketumatī, Rathoddhatā. She specially excelled in the highly artificial Śārdūlavikrīdita. They number 23.

Though rime does not form an essential element of versification in Sanskrit, we find it in some places as in I. 9, II. 16, Alliteration as in I. 13, IV. 13; V. 3 is not infrequent.

PROVERBIAL EXPRESSION

Though the author does not show her fondness to use proverbial expressions, yet we find them in one or two places: as in IV. 5; IV. 12, IV. 8.

The scansion of one line of each metre used in Kaumudi-mahotsava is given below, '——' denotes *guru* syllable and ᴗ indicates a *laghu* syllable.

Śārdūlavikrīdita (19 words)

— — — U U — U — U U U — — — U — — U —

Śragdharā (21 words)

— — — — U — — U U U U U U — — U — — U — —

Vasantatilaka (14 words)

— — U — U U U — U U — U — —

Virahiṇī (10 words)

U U — U U — U — U —

Indravajrā (11 words)

— — U — — U U — U — —

Upendravajrā (11 words)

U — U — — U U — U — —

Mālini (15 words)

U U U U U U — — — U — — U — —

Sundari (21 words)

U U — U U — U — U — U U — — U U — U — U —

Pushpitāgrā (25 words)

U U U U U U — U — U — — U U U U — U U — U — U — —

Drutavilambita (12 words)

U U U — U U — U U — U —

Ketumati (21 words)

U U — U — U U U — — — U U — U — U U U — —

Rathoddhatā (11 words)

— U — U U U — U — U —

Metres of Kaumudi-Mahotsava.

Act I		Act II		Act III		Act IV		Act V	
i. 1	Sragdhara	ii. 1	Indravajra	iii. 1	Upendravajra	iv. 1	Git	v. 1	Arya
i. 2	Sardulavikridita	ii. 2	Arya	iii. 2	Anushtup	iv. 2	,,	v. 2	Virahini
i. 3	Anushtup	ii. 3	Sundari	iii. 3	Sragdhara	iv. 3	Vasantatilaka	v. 3	Sardulavikridit
i. 4	Virahini	ii. 4	Sikharini	iii. 4	Giti	iv. 4	Upendravajra	v. 4	Anushtup
i. 5	,,	ii. 5	Sardulavikridita	iii. 5	Sardulavikridita	iv. 5	Indravajra	v. 5	Vasantatilak
i. 6	Sardulavikridita	ii. 6	Indravajra	iii. 6	Vasantatilaka	iv. 6	Vasantatilaka	v. 6	Sardulavikridit
i. 7	,, ,,	ii. 7	Arya	iii. 7	Sardulavikridita	iv. 7	Virahini	v. 7	,,
i. 8	Sragdhara	ii. 8	Sardulavikridita	iii. 8	Arya	iv. 8	Ketumati	v. 8	Virahini
i. 9	Indravajra	ii. 9	Sardulavikridita	iii. 9	Drutavilambita	iv. 9	Sragdhara	v. 9	Giti
i. 10	Sardulavikridita	ii. 10	Virahini	iii. 10	Sundari	iv. 10	,,	v. 10	Indravajra
i. 11	,,	ii. 11	Indravajra	iii. 11	Sardulavikridita	iv. 11	,,	v. 11	Virahini
i. 12	Anushtup	ii. 12	Vasantatilaka			iv. 12	Indravajra	v. 12	,,
i. 13	,,	ii. 13	Sardulavikridita			iv. 13	Upendravajra	v. 13	Sardulavikridit
i. 14	Sragdhara	ii. 14	Pushpitagra			iv. 14	Virahini	v. 14	Giti
i. 15	Vasantatilaka	ii. 15	Giti			iv. 15	Vasantatilaka	v. 15	Arya
i. 16	Sardulavikridita	ii. 16	Indravajra			iv. 16	Malini	v. 16	Vasantatilaka
i. 17	Upendravajra					iv. 17	Arya	v. 17	Indravajra
i. 18	Vasantatilaka					iv. 18	Virahini	v. 18	Anushtup
i. 19	Indravajra					iv. 19	Giti	v. 19	Sardulavikridit
i. 20	Sardulavikridita					iv. 20	Virahini	v. 20	Virahini
i. 21	Vasantatilaka					iv. 21	Indravajra	v. 21	Anushtup
i. 22	Anushtup							v. 22	Sragdhara
i. 23	Upendravajra							v. 23	Indravajra
i. 24	,,							v. 24	Sardulavikridit
i. 25	Rathodhita							v. 25	,,
i. 26	Arya							v. 26	,,
i. 27	,,							v. 27	Sragdhara
i. 28	Indravajra							v. 28	Vasantatilaka
i. 29	Giti							v. 29	Anushtup
i. 30	Vasantatilaka							v. 30	,,
i. 31	Anushtup							v. 31	Virahini
i. 32	Malini							v. 32	Sardulavikridita
								v. 33	Sragdhara

Total No. of Verses

Act I	—	32
Act II	—	16
Act III	—	11
Act IV	—	21
Act V	—	33
	Total	113

(1) A.H.R.S. Vol. XI. Pts. 1 and 2 p. 63.
(2) Annals of Bhandarkar Research Institute Vol. XII. pp. 50 ff.
(3) C. A D. p. CLXIV.
(4) Winternitz on Kaumudī-mahotsava—J.B.O.R.S. Vol. XXII p. 275.
(4a) E.I. Vol. XVIII. p. 317.
(4b) P. 321.
(5) Baudhāyana Dh. S. I. i. 32.
(5a) Kaumudiī-mahotsava Act IV, verse 19.
(6) Sārangadharapaddhati No. 180.
(7) Kaumudī-mahotsava Act IV. verse 19.
(8) Ibid Act II.
(9) Ibid Ac II.
(10) Ibid Act IV.
(11) Ibid Act IV.
(12) E.I. Vol. VI. p. 190 ff.
(13) J.B.O.R.S. XXII. p. 109 also Vol. XIX p 115.
(14) List. of Inscriptions of Northern India (Vol XIX to XXIII).
(15) The Ind. Ant. Vol. IX. p. 163.
(16) E.I. Vol. XIX. p. 192.
(17) Mudrārākshasa Acts I and IV.
(18) Kaumudī-mahotsava Acts IV and V.
(19) Arthaśāstra—Bk. I. Ch. 20.
(20) Cf. Dandakāraṇya by Dr. D. R. Bhandarkar, Jhā Memorial Volume.
(21) Imperial Gazetteer of India Vol. XVII. p. 377.
(22) Devībhāgavata VII. 30.
(23) Śivapurāṇam IV. pt. I. Ch. 21.
(24) Reva Kh. Ch. 55.
(25) I. Ch. ii.
(26) J.R.A.S. p. 261.
(27) Sewels' Arch. Survey of South India I. p. 322.
(28) J.R.A.S. 1894, p. 257.
(29) Architecture in Dharwar and Mysore—Meadows Taylor. p. 10.
(30) J.A.S.B. Vol. XIV. p. 519.
(31) Uttarādhyāya in S.B.E. XLV p. 112.
(32) Asiatic Researches XX 442.
(33) Sāketanagaram rājā namnā Daśaratho bali.
(34) Raghuvamsam Sarg XIII. sl. 79; XIV. 13.
(35) Gladwin's Translation ii. 32.

(36) Julien's "Hiouen Thsang" II. 292.
(37) Tournour, J.A.S.B. VII. 790.
(38) Bigandet "Legend of Burmese Buddha" p. 142.
(39) Cunningham—The Ancient Geography of India. p. 466.
(40) Mackenzie's MSS in J.A.S.B. VII. pt. I. p. 397.
(41) History of India—Jayaswal.
(42) Baudh. Dh. S. I. 1. 32.
(43) History of India—Jayaswal p. 228.
(44) Ibid—p. 95.
(45) Le Theatre Indien—Levi p. 361.

DRAMATIS PERSONAE

Kalyāṇavarman—son of Sundaravarman, King of Magadha.

Kīrtimati—the Princess of Mathurā, the only daughter of King Sūrasena.

Mantra-gupta—the faithful minister of King Sundaravarman.

Parivrājikā—the nurse of Kīrtimati and Kalyāṇavarman.

Āryarakshita—a faithful officer of Sundaravarman.

Vīrasena—a faithful minister dressed as a soldier.

Lokāshi—a gambler.

Vidūshaka—The Jester of the king.

Veśarakshita—The Keeper of the Prostitute Quarters.

Dauvārika—The Door-keeper.

Rājā—King Kalyāṇavarman.

Kumāra—Prince Kalyāṇaśree, before Coronation.

Purohita—The family priest of the King of Mathurā.

Nandaka—Officer-in-charge of the Prince's Camp.

Vardhamānaka—minstrel.

Nipuṇikā—a confidante of the Princess.

Madhumañjarikā—a confidante of the Princess.

Bhāminikā—a confidante of the Princess.

Cheṭah—An attendant (male).

Cheṭī—A female attendant.

Kañchukī—Chamberlain of Princess Kiirtimati.

Munishishya—the personal attendant to the Stage-manager.

Sūtradhāra—The Stage-manager.

KAUMUDI–MAHOTSAVA

(1) Act I

(Prologue)

(2) (Stage-manager enters at the end of the invocation).

(3) Stage-Manager—
With garment of an antelope-skin
Squatted and fastened by Takshakas' folds
Shedding lustre from its jewelled crest
And from his seat of sacred altar
In the guise of the effulgence of teeth
Spreading intelligence that cuts asunder
Knot of Diversity, and expounds the All-soul
May He, the Sīva, so engaged
Dispel the darkness of Ignorance[1]

(4) (Walking about) Ah! This is the advent of the Autumnal Season which has become a great festival common to all people:—
For

(5) The Swan with an eager mind
Spies the sandy bank on return
The Chanting Bee on a full-blown lotus
The empty cloud with echoing sound
Attains eminence step by step
And plays the role of a philanthrophist[2]

(1) Lit. translation:
May Śiva cloathed in antilope skin be for the destruction of your darkness (ignorance)—Śiva, seated near the alter, the surface of which is covered with the sacred skin of the tiger, and taking an ascetic posture by means of (the figure of) Takshaka shedding lustre from its hood-jewel, and who in the guise of the effulgence of his teeth, is, as it were, spreading knowledge that cuts asunder the knots of Diversity, being thus devoted to the exposition of Brahman.

(2) Lit. translation:
The swan having returned is gazing at the sandy bank with

(6) Also,

(7) The peasant-maid, with glances like that of a black antelope, is putting corn-sprouts on her ears with her fingers.
(Second meaning)
[This Kishorikā, the daughter of Kṛshibala, with eyes like those of a black antelope, (who is writing this) is placing behind her ear her pen with her fingers]

(8) Now is approaching again another advent of Kaumudi-Mahotsava, as the Royal household is absorbed in the expansion caused by the cheerful expression heightened through the acquisition of the Kingdom afresh of His Highness[3] King Kalyāṇa-Varman the Lord

an attached mind, the bee becoming an auspicious panegeric is on a full-blown lotus. The cloud though now emptied (of water) having filled the three worlds with his sound, attains thereafter liberal celebrity gradually developing (itself) to the highest eminence.

(3) The origin of the word Sugrhītanāman occuring in the above text is interesting. Like '*Swāmī*' and 'Bhadramukha' this word, too, belongs to the formulary of the theatre and things relating to it, but its exact meaning is not given anywhere. It is rendered differently by different scholars. The earliest reference to it is in Girnar inscriptions, where the word has been rendered by Bühler as 'the utterance of whose name brings salvation' and Böthlink as 'the simple utterance of whose name brings salvation' and Kielhorn as the taking of whose name is auspicious' (1905) but the St. Petersburg Dictionary has explained it as 'a person whom one recalled in the morning with a kindly intention'. This was based on the wrong interpretation of the text of Trikanda-Sesha (II, 7. 27). Prof. Sylvian Levi in his learned article 'on some terms employed in the Inscriptions of the Kshatrapas 'has also discussed about the meaning of the term (Ind. Ant. June 1904, P. 163) Aptes dictionary (1890) gives its meaning thus: 'One whose name is auspiciously invoked'. From a close study of the various references of the word, it seems that it is a title which came into vogue with the advent of the Kshatrapa (Saka) kings who ruled in India about the 2nd or 4th century A.D. For the word is not mentioned in the earlier Sanskrit Texts. The actual text of Bharata nor that of Bhasa contains the word. Nor was it used by Kālīdāsa or Bhavabhūti in their dramas. It is found in the dramas Mrchch-

ing here assuming the part of a disciple of the sage. Then, I, too, will occupy myself with operations which are fit to follow forthwith.

(13) [Exit]

(14) [End of the Prologue]

(15) [Then enters a disciple of the Sage]

(16) Disciple—Ah! Great, indeed, is the reception at the hermitage of the Kulapati.[4] For when the prince, humble through education permitted by the elders, was setting out with companions of equal age to administer duty befitting his own family—

(17) The trees repeatedly cast down flowers on the surface of the earth like tears. The antelopes of the hermitage looked (at him) with their necks upraised so far as the range of their vision (extended) the ascetics with eyes closed and with tears (in their eyes) were, for a moment, with a vacant mind devoid of (all) thought. I fear that the words of Kulapati, being tainted with grief, were choked in his throat.

(18) I see nothing strange here as all this is with reference to the prince. For

(19) His breast bore the mark of a sacred fig tree, (his) gait is sportive like the movement of Śiva's bull; (his) feet have their palms marked with the mark of goad, (his) arms hung down to the knees; his lovely face has, by the hair of the eyebrows, attained a beauti-

(4) The word 'Kulapati' had to be left as it is in as much as there is no single English word that can convey its exact sense. It designates the head or chief of a family—a sage who feeds and teaches 10,000 pupils.

fying forehead make-up. The prince is a perfect trysting-place of wealth of good qualities.

(20) (Walking around) Oh! This is Kāsyapāyana! (in the air) What does your honour say? 'Kautsa, whence does your honour come?'—like this?

'I have returned after inquiring of Prince Kalyāṇavarman about his felicitous daily routine under instructions from *Kulapati*—(Kalyāṇavarman) living in disguise, through expectation of an opportunity (to show) valour, in an inaccessible place called Vyādhakishkindhā in the possession of (his) hereditary friend Kuñjaraka in the vicinity of Pampā lake (and) in front of the temple of Chaṇḍikā'

'What does your honour say?'

'How (is it that) Mantragupta has not yet obtained an opportunity for showing valour —(Mantragupta) deliberating about the means of securing back the kingdom, occupied by the group of enemies far more extensive than here (and) gone to Pātaliputra?'—like this?

'Indeed the achievement of an object (in the case of) deliberating men depends upon (sufficient) lapse of time owing to fear of error—'

'What does your honour say?'

'And why the very Kulapati Jābāli was not requested by the Prince for that achievement through the might of his austerities?'—Like this? 'No, the ardour of a Kshatriya aspires to an achievement attained through (his) valour alone—'

'What does your honour say?'

'It is so—May your honour go. I, too, shall gather the sacrificial grass and the flowers'—like this?

'Let your honour proceed—I, too, shall see the *Kulapati.*'

(21) [Exit.]

(22) [End of the Interlude][5]

(23) [Then enters the Prince]

(24) Prince—

The publicity of my predecessors, who have gone to heaven from the battle-field, which cannot count equals even with one single finger (itself), makes the offering of libation water. The fame (of my fore-fathers), whose orders the princes carried out faithfully on their heads, resides as if dormant, like a doll in its own house.

(25) So, until my friend Vaikhānasa returns from Kuñjaraka, I sit below, in the shade of Tapanīyāśoka tree.[6] (So doing) Ah! this shade underneath the tree is as cool as the sprouts.

(26) This breeze from the Vindhya range
Fragrant with smell of elephant rut
Followed by a swarm of lovely bees
Reminds me of my childhood home
The Palace of Pātali enjoyed and left![7]

(5) Vishkambhaka—An Interlude between the Acts of a drama and performed by one or more characters, middling or inferior, who connect the story of the drama and sub-division of the plot by briefly explaining to the audience what has occured in the intervals of the Acts or what is likely to happen later on.

(6) C/o Tapanīyāsōka in Kālīdāsa:
Bom. Ed. 1889—P. 66. I. I. It is a species of Aśoka tree.

(7) Lit. translation:
In consequence of the breeze of the Vindhya range, surcharged with the fragrance of the rut of (scented) elephants (and) followed by a swarm of bees, I am now reminded of my residence at Pāṭālīputra which was enjoyed and abandoned in my childhood.

(27) [Sighing] That same story of childhood am I remembering. Because then,

(28) Accoutered, armoured and weilding bow
Rushed out my father full of ire
Tears washed the cheeks of mothers
And wiped the decoration of their face
I. all all alone, with moving locks
Was shunted away by the ascetics
Is it a dream? Or an illusion?
False seems to me the story of my childhood.[8]

(29) Or enough of this thought and narration of destiny which befits the cowardly people. Because even misfortune which is adverse to the brightening up of prosperity does not like shadow, leave the side of a man endowed with arduousness. But the high-minded are not cowed down.

(30) Kātyāyana,[9] ruddy and beautiful, though he was an abode of magic, was overthrown from his magical power and became dejected and attained the terrefic dungeon of Pradyota, which was impervious on account of darkness. Udayana, the store-house of lustre obtained Kauśambi and Suyāmuna by various uninterrupted (series of) means. Thus the ruler of the Vatsas became triumphant again.

(31) Oh! Residing just here even for a modicum of time fixed for the despatch of a messenger

(8) Literally: Accountered, armoured and weilding a bow, my father went into exile in rage, and the mothers had the painting of leaves washed off their cheeks with the fluids of tears. Alone. and with exhuberence of moving locks of hair (on the head) I was carried away by ascetics. The story of my childhood appears as if unsubstantial. Is it a dream or an illusion?

(9) The same word occurs in Bhasha's works as 'Devi Kātyāyani' which has been translated as 'Goddess of Magic'. In Subandhu's book Udyana is described as having possessed magical powers. Perhaps Kātyāyana is another epithet of Udyana.

by Mantragupta, who has gone to Pātatiputra, I am unable to control my impetuosity arrested in (its) onrush.
(Indicating an omen)
Why, indeed, is my right arm throbbing?

(32) Though my own people are scorched with grief, and enemies have taken possession of my dominion, even now my right arm has not seized the bow.

(33) (Expressing the hearing of a sound through gesture)
What indeed is this sound, surcharged with the jingling of the swans intoxicated by drinking the lotus-honey. Or it may not be the sound of the jingling swans.

(34) Mingled with the tinkling of girdle-bells
Measured with foot-steps regular;
Methinks this is the lovely sound;
The music of lady's anklets![10]

(35) Well, I shall turn my eyes in persuance of the sound.—(Having done so) Oh! I see the worldly existence sprouting out as it were. Who, indeed, is this maiden with restricted attendants, seen like a digit of the moon surrounded by groups of stars ?

(36) Ūrvasí, with lovely thighs and hips massive
Sprung of the thighs of the Creator
Sītā from the ploughshare, Śrī from the Churned Ocean
The Daughter of Drupada, the altar-born
From the midst of the sacrificial Fire

(10) Literally: Methinks this is the sweet jingling of the anklets of sweet-voiced damsels, timing with the slow order of their foot-steps and mixed with the tinkling sound of the waist —girdles.

But unknown is her birth, and with matchless beauty
Showering nectar in the eyes of men
This maid is verily the Beauty of Complexion.[11]

(37) (Enters Kīrtimati with a group of Confidantes and a Chamberlain).

(38) Chamberlain—Let your Honour (come) this way.

(39) Kīrtimatī—Dear Nipuṇikā, why is my heart pleased as it were.

(40) Nipuṇikā—My Lady! Thou hast come out after doing Obeisance to the feet of the goddess who is compassionate to her devotees; then why will your heart not be pleased?

(41) Kīrtimatī—Well hast thou spoken. Bearable has now become the pangs (of the pain) of separation from my father and mother by the sight the goddess.

(42) Nipuṇikā—Ere long will the Divinity manifest her favour also.

(43) Prince—In no way can I explain[12] her origin except from cupid. Because,

(11) Literally: They know Ūrvaśi to be born of the thighs of (Brahma) the cause of the Universe, (Ūrvaśī) whose thighs were beautiful and hips massive; they describe Sītā as being sprung from Sītā (plough-share) and even the goddess of wealth from the Churned Ocean; they say Vedī-Madhyā—daughter of Drupada was born from the midst of sacrificial alter— Madhye-Vedī. But I do not know her birth because she showers nector on the eyes of people and is the beauty of complexion.

(12) Lit.: See

(44) Surpassing in beauty all created things
Her form indeed vies the creator's skill.
The acute austerity of the God of Love, I fear
Assumes this form for the conquest of Śiva.[13]

(45) Kīrtimatī—Is this a golden palace before me (studded) with a number of moving flags, with musical notes tendered in consequence of the ectasy of the throat of a cuckoo ?

(46) Nipuṇikā—Princess, there is no palace here. This is indeed the Aśoka tree with thousand branches turned tawny, with clusters of blossoms, pods of young shoots, moved by the soft breeze and (made) pleasant with the sweet humming of the bees.[14] By this it has thrown into shade the thriving of the trees of a pleasure garden (of the Harem.)

(47) Kīrtimatī—Dear, is the circular shadow beneath that (tree) cool and pleasant ?

(48) Nipuṇikā—Where is the doubt ?

(49) Kīrtimatī—How do you know that though you are far away ?

(50) Nipuṇikā—I say this judging from the appearance. If so what then ?

(51) Kīrtimatī—Oh insolent one, a tired person obtains rest.

(52) Nipuṇikā—O venerable one! the princess is tired.

(13) Lit.: Her body which surpasses other creations, cannot indeed be the outcome of the skill of the creator. That same, I suspect, is the flawless culmination of the austerities practised by the God of Love for the conquest of (Śiva) whose badge is the bull.

(14) Should be 'Pratyadishtah'.

(53) Chamberlain—Tired is the Princes, having set out walking on foot, because of the breach of decorum, the riding on a vehicle towards the shrines of the Holy, should be shunned. Princes, let us sit for a moment in the shade beneath this Tapanīya Aśoka tree. Siṁhalaka, who is in charge of the harem will indicate the sight of halt which he himself has fixed upon.

(54) (All move about)

(55) Prince—Now my eye has attained its object.

(56) With feet tender as the sprouts
And thighs that vie an elephant trunk
With expanded hips and slender waist
Arms charming as the Champaka-garlands,
Face lovely as the moon and breasts plump.
Hair dark and curly, this contour of a maiden
Bears the signs of a newly-married bride.[15]

(57) (All become bewildered on seeing the prince)

(58) Chamberlain—Great indeed is this brilliance that has assumed a form, because on seeing it has become slackened the sustenance of self-possession of (myself) as if I have obtained the sight of the king as before, though I have been in charge of the Royal harem for a long time. I am eager to know who he is, but I have not the courage to ask him not being introduced.
In every respect indeed;

(15) Lit. translation:
(Her) feet are as tender as the sprouts; and thighs pilfer the beauty of an elephant trunk; the place of the hips is extensive; the waist is slender and breasts plump; the arms charming as the garlands of Champaka flowers; the face resembles the full moon; the hair curly and black; (there is) the contour of a young woman (are) the characteristics of a damsel.

(59) With lovely eyes stretched to the ears,
With wrist lined with the marks of the bow-string,
This prince, the receptacle of prowess,
Is born to extract the essence of kings.[16]

(60) Prince—Welcome to Your Honour. We are seated here already, may Your Honours sit down here.

(61) This breeze fragrant with the smell of Vindhya mountains,
Perfumed with the rut of elephants wild
Cooled with the spray of the Pampa lake,
Blowing from the edge of the forests green,
Wipe out the weariness of the way
The bearing up of hips and breasts.[17]

(62) (All sit down.)

(63) Nipuṇikā—(Aside) My Lady, is not, indeed, fluid of nectar trickling out from the mouth of this (prince) as if from the disc of the moon on a full-moon day ?

(64) Kīrtimatī—(Apart: to herself) the heart of a person perceiving his (prince's) innner mind become surcharged with the flowing of the fluid of nectar,—heart, as if composed of moon-stone. (Aloud) friend, move forward.

(65) Nipuṇikā—The Princess is not elated by seeing a man not seen before. (So doing)

(16) This prince, the beauty of whose eyes rests at the end of the ear, whose wrist is marked with lines of the hits of the bow-string, who is the receptacle of lustre, is indeed, the extraction of the essence of a family of kings.

(17) May these breezes from the outskirts of the forest remove the weariness of the road caused in bearing up of the hips and the breasts—(breezes) fragrant with the rut of the scented elephants of the Vindhya mountains and cooled by the contact with the ripples of the water of Pampa lake.

(Smiling aside) Is the popular adage viz that 'the lotus plant avoids seeing the moon' now true.?

(66) Kīrtimatī—(Sees Nipuṇikā with looks crooked with a frown).

(67) Prince—Venerable one, 'The sight of an extraordinary object is indeed a place of curiosity' so it is said. By the apprehension of (her) form, her high birth in a royal family is determined without being told. But

(68) What royal dynasty, what *renowned* name,
Which Royal family has this princess blessed,
By the great festivity of her birth,
As Śree has blessed the oceans wild ?[18]

(69) Chamberlain—The illustrions one deserves to listen. There is a country named Surasena. Its lord is king Kīrtisena, whose celebritry is well-known.

(70) Some fold their hands (before him) because they have approached the great Serpent of Rage; some again, because (they have approached) a counter-agent to the clutches of politics; others because all region is obstructed by (Vetāla) the gobblin viz the dust (raised) by (his) army; the dust of the revered feet of whom, who has attained to the rank of the rulers of men and who is conversant with the feeding basin of Tantra, the princes bear by the head, as if it is preservative ash.

(71) Prince—We have heard about king Kīrtisena the ruler of Surasena. He, indeed, is cen-

(18) Lit. Translation:
What named race of Rulers whose name it is auspicious to pronounce has this princess blessed by the great festivity of her birth as Śree has visibly (blessed) that of the oceans.

trally situated among the rulers of the middle region. (i.e. the earth). What then?

(72) Chamberlain—This is his only daughter named Kīrtimati dearer (to him) even than his life.

(73) Prince—Verily does the Ganges flow from the Himālayas. Why, again this now ?

(74) With feet delicate for treading the palace grounds
And gait that prompt the royal swans to dance
The daughter of the king steps into the hermitage
Edged with the frickling Kuśa grass growing wild.[19]

(75) Chamberlain—Listen to this as well. This same princess even when her craving for the sports of childhood is not gratified—

(76) With the ushering of youth,
She attains beauty matchless
As a wise man his learning,
By virtue of his training.[20]

(77) Prince—What further ?

(78) Chamberlain—Having made up his mind that whatever course of action fathers should take in regard to (daughters) who have attained youth, should be in accordance with

(19) Lit.: The two feet of the daughter of the ruler of men step into the grove of the hermits the outskirts of which are full-grown with the prickles of Kuśa (grass) the feet) which are too delicate for treading in front of the palace and which make the royal swans tinkle with the sweet sounds of (her) anklets.

(20) Lit.: Has reached to unequalled beauty by virtue of commencement of youth like the speech of a young man by the special virtue of training.

the path approved by the goddess alone, the Lord of the Yadus, has, of his own accord sent (his) daughter (saying) 'worship *Goddess Vindhyavāsini* for some days having repaired to the shrine of Chaṇḍika' and has sent her hither with her retinue. Luck to you.

(79) Prince—I look upon his Honour, the ruler of Mathura, as bent upon an impossible undertaking—

(80) This body, as tender as the Śirisha (flower) of the garden, which has indeed manifested the spoiling of complexion even by experiencing cold wind and heat, how will it become capable of bearing the hardships of a penance grove?

(81) Kīrtimati—(Aside)—Oh! Fie upon the fortitude of (my) heart. The eye-sight is again and again becoming fixed upon that (him) alone, though (its) extention is forbidden by the world.

(82) Attendant—May my lady triumph, Simhalaka, with hands folded, announces that the place of residence has been fixed up and this is the auspicious moment approved by the venerable Yogasiddhi.

(83) Chamberlain—Princess, take leave of the Exhalted one. We will go.

(84) Prince—We part to meet again. This person looked up with tenderness should not be forgotten.

(85) Kīrtimati—(Exits along with her attendants viewing the prince with glances).

(86) Prince—(My) beloved has departed with the corners of her eyes lovely with a clear brow

and with the affection of the heart oozing out. She draws away my mind bestowing her heart upon me.

(87) How is this creeper on the way putting an obstruction in her going ?

(88) The princess has turned her face back with her upper garment inhealed, being shaken by a branch of a tree and with a bodily frame bent with the weight of (her) breasts which are casket of essence of love.

(89) Oh ! How has she vanished, warding off, with (her) sportive lotus (viz her hand) the young bee attracted by the fragrance of her face, into the thicket:

(90) The more and more the deer-eyed one with her massive hips goes away, the more and more she, with her *imaged body* has immersed into my (interior) heart.

(91) (Remains perturbed). (Enters the Jester.)

(92) Jester—A man has been sent by (Kuñjaraka) the foremost chief of the Śavaras and Pulindas, inhabiting the frontiers of Magadha country (with the message) "As revered Mantra-gupta says, so will it be" I now approach my friend who has repaired to the withered garden of the shrine of Chaṇḍikā.

(93) (Approaching) May my friend triumph.

(94) Prince—(Holding the Jester with the hand)

(95) Friend Vaikhānasa,

(95) She of my dreams the goddess of wealth
Attains the limit of the City of Gandharvas

Coming to sight, this daughter of the king,
Has vanished again all at once.[21]

(96) Jester—Who, indeed, is this princess ?

(97) Prince—It is so.

(98) Jester—Alas! There has happened the falling of a blind man into a well. First the loss of the kingdom, thereafter (binding) with a chord viz a woman.

(99) Prince—Vaikhānasa, No, it is not so. This is of her who has gone.

(100) Th Line of hair above the naval, O friend,
Came to my ken when she of lovely eyes,
Dropped her garment for weight of her breasts,
Methinks I spied a wreath of bees.
Placed by the God of love as his bow-string,
For vanquishing the three worlds.[22]

(101) Jester—Hi! Hi. There is seen this heap of rice spotless as flowers.

(102) Prince—(Looking) this is that (her) string of pearls showering brilliance which was at first hanging on a creeper but now fallen down. Just bring it.

(103) Jester—(Picks it up and brings it.) Well! not a string of pearls but a heap of rice is seen by the hunger-stricken.

(21) Lit.: The daughter of the king, (who is) the goddess of beauty came into contact in a dream (and who is) a digit of the Gandharva City has come down (to earth), and after manifesting himself, has again disappeared all of a sudden.

(22) Lit.: The line of hair (about the naval) of that deer-eyed one was seen for a moment, O friend, when the garment slipped in consequence of the massiveness of her breasts, as if it was a garland consisting of bees which was turned into a bow-string by God of Love (whose banner is a crocodile) for conquering the worlds.

(104) Prince—(Taking the necklace)

(105) In the haste of the moment while rushing out
This string of pearls left behind
Turn back and see, my friend,
Has she, indeed, left her heart as well?[23]

(106) Jester—Friend, Why should a thing spread out for thieves be taken away by us ?

(107) Prince—Comrade, no, not so. It will be of some use to us.
Look—

(108) This necklace lovely as a wreath of Mandāra flowers,
Turned crimson with the lustre of the best gems
Brilliant as the stock of the play-lotus of Śree
May it be the cause of benignance to us![24]

(109) (Enter Attendant)

(110) Attendant—Victory to my Lord. We have taken the requisites. A body of associates are waiting at the exercise ground.

(111) Jester—Get up, Get up. It is time to go to the Exercise ground.

(112) (All walk about)

(23) Behold friend, Has she indeed forgotten her heart which being left (behind) in consequence of hurry at the moment of departure and has been changed into the form of pearls?

(24) Lit.: May this necklace be for the production of auspiciousness, brilliant as the stock of the play-lotus of Śree, red-tinted by the lustre of pre-eminent gems—lustre which is as lovely as the lustre of Mandāra flowers.

(113) This heart of mine, following her
Freed from its roots is drooping down
As water of the lake retards
When its current is deep and strong[25]

(114) Moreover

(115) My heart, over-powered by the deer-eyed one is heated as if by the intense heat of her pitcher-like breasts pressed down as it were through the burden of her massive hips and was ruddy as if by the brilliance of (her) throbbing lower lip.

(116) [Exeunt omnes.]

(117) (End of the First Act)

Act II.

(118) (Then enters Madhumañjarikā)

(119) Madhu—Now has come near the month of Spring which resembles the establishment of the Camp of (Love) whose arrows are flowers. As flower-bunches are seen on the Aśoka trees hanging down from the surface of the branches, occupied with bees and resembling the arrows of Love (Manmatha). Oh, fie, the month of Spring is making (its) appearance adversely to the princess, whose heart is darkened with the smoke (the fire) of the shafts of Love.

(120) (Bhāminikā entering)

(121) Bhāmi—I do not know, being at a distance, of what nature indeed was the happening that came off overnight to (Kīrtimati), whose

(25) Prince—This heart of mine, indeed, following her is parted from its roots just as the water of a tank in virtue of the length of the current.

body was languid due to the hardship of residence in a hermitage.

(122) Madhu—There is Bhaminikā. She has returned from the shrine of Chaṇḍikā having finished (the work of giving) offerings to Gods in the company of the priests in the late part of the night. She, too, is counted by Nipuṇikā among the companions who keep up confidences. So I shall make her, too, acquainted with the happenings (Approaching) Is all well with my friend ?

(123) Bhāmi—Dear, where is the occasion for the health of us (who are) thinking about the kind of malady of the Princess, the diagnosis of which is not (yet) ascertained. ?

(124) Madhu—If so, be happy; the diagnosis of her malady has been ascertained.

(125) Bhāmi—The goddess Vindhyavāsini luckily is gracious (to her). Let us converse sitting in the dense shade of this mango tree.

(126) Madhu—Let it be so (Both sit down)

(127) Bhāmi—Tell me, tell me.

(128) Madhu—Listen. In the earlier part of the night, the princess as it were, somewhat uneasy, keeping off attendants altogether, and with Nipuṇikā as her only companion went to bed.

(129) Bhāmi—What next ?

(130) Madhu—Thereafter, as soon as Nipuṇikā went to bed close beside her and was asleep, then one prince, who had the form of the God of Love regenerated, was painted somehow on the border of a piece of cloth, charming through moonlight, with paints nearby, by

her, being uneasy, sleepless and void of any diversion. Meanwhile, by Nipuṇikā, when awakened, was seen the princess holding on her head her folded hands, tender like lotus-buds, and saying 'Oh beloved of my heart, thou art ruthless.' We were informed later by Nipuṇikā (about this).

(131) Bhāmi—Luckily it is indeed the dawn! This thing was considered in our mind even at the very beginning. But who is he? or why this thought? He is certainly the one seen by us in the shrine of Chaṇḍikā.

(132) Madhu—Yes. Who else can be the beloved of the heart of Kumudini (lotus plant) except the moon of the full-moon day ?

(133) Bhāmi—Well. Let us enter straight into the inner apartments (Exit)

(134) (End of the Interlude)

(135) (Then enters the Jester.)

(136) Jester—(Sighing) Thoroughly disgusted am I attending to the malady (or Mania) of this friend that has arisen at the wrong place and time. I, whose body was, indeed, first nourished with remnants of oblations brought by artisans and painters who brought the alms, that same self, with frowns on others disregarded, being a celebate fed on straw, who does not (now) obtain entrance into the interior of a palace, am roaming hither and thither like a camp-guest, bereft of all, cursing and roaring. If at the time of invitation, I enter the interior with the invited Brahmins, then how should I behave myself? However, I shall take rest for a while in the outer shade of this bower (Does like-wise)

(137) (Then enters Nipuṇikā)

(138) Nipu—With body languid through sleeplessness at night, the princess has fallen asleep by day like a withered lotus. Meanwhile I see the revered Yogasiddhi who has certainly gone to the place of residence. She alone will be a causeway in this stream of our difficulties (moves about)

(139) (Then enters Parivrājikā) [Female recluse]

(140) Lady Mendicant—
Despising all comforts of the world
Transient as the light of the fire-fly
Drawn by the qualities of the daughter of the king
I bear again this chained-down mass.[26]

(141) Alas! When such were the happenings to my relatives, turning a female ascetic through indifference to worldly life and thinking myself to live on what transcends life, moving about from one country to another, having by chance reached Mathurā of the Surasena country, and (then) am living having through wrong mentality developed friendship by staying together with *Rājanvati, the Crowned Queen of Kīrtisena.* Possessed of filial affection for her daughter, who was brought up on my own lap, I have followed her with her face now turned towards the hermitage. Where is my freedom from attachment to the world so long as I have not seen her with a devoted husband and treading in the footsteps of the family ?

(26) Lit: Despising all comforts of worldly life, which are transient like the light of the fire-fly or lightening and drawn by the noose of the (good) qualities of the daughter of the king, I am bearing again the mass of my body chained down.

(142) If the Madhavi (creeper) resorts to the trunk of the Mango tree of the hermitage, whence can the community recluses attain to happiness which they have exchanged for their own interest?

(143) She, again, is seen in these days slightly indisposed. And it is said by people:

(144) How can she endure this residence in forest, who has certainly grown up in luxury on the lap of her father where even a perpetually devoted ascetic who wears the bark of trees becomes tired out ?

(145) Also.

(146) The arms are emaciated every moment, armlets and bangles are slipping and falling down, the pigment of the lips is in a fading state through the expiration of sighs, the knot of hair is devoid of toiletting: the frame of the princess, not even seen by the sun, has become motionless and charming.

(147) This, again, is my surmise. For:

(148) Both her cheeks have become pale and spotted through casting of flurried looks: the slopes of her breasts being closely pressed are heated through the bloom of youth, (and) the fever of anxiety is also intense. There is indeterminate thinness in consequence of the increase of the brightness (of her Complexion). Her love-sickness is thus perceptible in her limbs (that look) offensive due to the falling down of ornaments from their parts.

(149) What, indeed, is this picture that has fallen from the sky, slipped down from the claws of the eagle?

(150) Having seen the picture falling from the sky, the interior of which is variegated like the mass of peacock feathers, I recall to mind part of Indra's bow (but) in contact with a cloudless sky which never happened before.

(151) However, I shall show regard to this (picture) that has not yet touched the ground.

(152) (Taking it and sitting on the surface of the rock, looks at it carefully)

(153) Nipuṇikā—Here is the Creeper-Bower of the revered one (looking through the entrance). The revered lady is seated on the surface of the rock looking over one picture, Oh! This indeed is that picture, which was snatched away by vulture, greedy of a piece of meat, from the female companions of the princess, seated in solitude with much cherishing of expectations.

(154) Lady Mendicant—Great indeed is this brilliance bound down unto this for,

(155) The image of this magnanimous one, set up in a picture, coming, as it were in front of me, repels my sight like the reflection of the sun contained in a mirror.

(156) (Looking at it again)

Alas! Oh Great Queen (Falls into a swoon).

(157) Nipuṇikā—Oh fie! The revered one, while viewing the picture, has fainted (saying) 'Alas! Oh great queen'. Great calamity is imminent (Approaching all at once and taking her in her lap) Compose yourself, Compose yourself.

(158) Lady Mendicant—(Being a little composed) 'Alas! Oh Great queen'!.......'

With his moving side-locks of boyhood, Kalyāṇaśrī, who has been deposited into my hands as a trust by thee who hast set out to thy husband's world. He, who,.......... through fear of enemies, with officers-in-charge, sons of ministers........ (Swoons)

(159) Jester—What indeed is this! like a sound from the interior of that creeper-bower? However, let me behold through the branches. (So doing)—One lady-mendicant viewing the picture of my companion has fallen into a swoon. Another woman again is composing her taking her on her lap. I surmise that this is Vinayandharā who became a female ascetic through indifference to worldly life.

(160) Nipuṇikā—Be composed, be composed.

(161) Lady Mendicant—(Having composed herself) He would have grown up so big[27] by this time (if) his body had not been cut to pieces.

(162) Nipuṇikā—(To herself)
May the person dear to the heart of the princess, be indeed a relative of the revered one. (Aloud) Oh revered one, what is this worry which would befit a householder? What is this unpolished speech inconsistent with wisdom and discrimination?

(163) Lady mendicant—(Having reflected)
Oh, Nipuṇikā, O Nipuṇikā,!

(164) Nipuṇikā—(To herself) I shall communicate all to her who has recovered from her swoon (Aloud) Where is that prince Kalyaṇaśri ?

(165) Lady mendicant—

(27) Literally 'great'.

For what the eyes, tho' blind with tears fondly looked,
For whom the breasts overflowing yearn even in old age,
Whose face is drawn on the inward wall of mind
With brushes of thought, where is that boy?
Ask of the accursed destiny, Oh Nipuṇikā![28]

(166) (Again looking at the picture)

(167) Those hands, skilled and sportive, marked with lines
Which clasped my palms while leaping on the ground,
Which the fond mother forced to join before her elders,
How have they grown so strong and eminent?[29]

(168) (Sheds tears)

(169) Nipuṇikā—(Taking water from the woods with a cup made of leaves) Oh revered one! Here is water for (your) face.

(170) Lady mendicant—(My) perseverence has been repaid just a little.

(171) Nipuṇikā—Revered madam, a prince of this form (appearance) was seen by the princess. This is his image painted (by her). This portrait has been snatched away by a vulture,

(28) Lot.: Lost is that child, whom the eyes, though blind with tears, perceive fondly at the ten directions, for whom the breasts with nipples overflowing yearn even in old age, who is painted on the wall consisting of dreams with the brush of reflection; O Nipuṇikā, let the accursed destiny be interrogated.

(29) Lit: How have those hands become possessed of this size, and developed like the hood of the Lord of Serpents? (Hands), that were skilled in varieties of fists in childhood and marked with lines, which clasped my finger-tips while leaping on the ground and which were folded with force by the mother before the elderly people.

greedy of a piece of meat, from the hands of the (female) companions which again reached, by chance, the hands of the revered one from the sky.

(172) Lady mendicant—Is that so? Tell me how a prince of such complexion was seen by her.

(173) Nipuṇikā—In this manner.

(174) Lady Mendicant—This prince painted by her, may indeed, be a scion of Magadha Dynasty. There is no other one resembling this form.

(175) Nipuṇikā—This is evil news indeed. And is the prince of the revered one another?

(176) Lady mendicant—I shall narrate to thee the real facts. Formerly there was a ruler of Magadha called *Sundaravarman*. His chief queen was *Madirāvatī* by name. I, her foster-sister and companion, became the nurse of the Prince and turning a recluse through disgust to the world, when the Royal Family disappeared there through misfortune, entering Mathurā, am living. Now, again, Kīrtimatī is my all in all.

(177) Jester—Hi! Hi! (this) I, have become a religious beggar. Mantragupta says that Vaikhānasa is an idiot.

(178) Lady mendicant—(To herself) Now have I obtained an opportunity, so I ask her. That which concerns Kīrtimatī, Nipuṇikā is aware of all that. (Music from behind)

(180) The Princess neither spies the moon
Nor listens to music sweet
Nor lies on a fleecy bed
Cool and soft with tender leaves.[30]

(30) Lit: The princess is not able to look at the moon, nor to listen to anything sweetly sung, nor to lie down on a bed composed of fragments of tender leaves.

(181) Lady mendicant—Oh! The (minstrel) song of these two minstrels is indeed well-sung. Nipuṇikā, I ask you something concerning Kīrtimati.

(182) Nipu—Let the revered one order me.

(183) Jester—I suppose that she is the confidante companion of the Princess.

(184) Lady mendicant—

Whence the face of the daughter of the king
Is shrouded with displeasure ?
Tears trickle from her eyes
Like hoar-frost from the lotuses
And soil the colour of her cheeks.[31]

(185) Nipuṇikā—The Prince who has entered the mind of the Princess is the subject-matter of the question (asked) by the revered one. She, now, moves about hither and thither like a tender plantain-tree, with heart shattered through (deep) sighs and forsakes even the female companions of her desire. If the revered one will not see any good about her, then certainly the poor girl will ascend the summit of the mountain of sorrow.

(186) Lady mendicant—

The Princess passes sleepless nights
Bereft of Love, eyes red with wakening
She awaits the dawn restlessly
As Chakravāka looks for the morn.[32]

(31) Lit.: Whence does the face of the daughter of the king bar, as it were, sudden negation of pleasure? (Face) the cheecks of which are soiled by the trickling of water from the eyes like a lotus with watr-drops of the hoar-frost.

(32) That princess passes the night without (her) beloved, with eyes red with sleepness. Mythinks, she awaits the time of the daybreak as the Chakravāka (bird).

(187) Jester—Hi! Hi! Gone to alms, obtained invitation after invitation. (appearing suddenly) (This) Vaikhānasa salutes.

(188) Lady mendicant—Ah! Vaikhānasa has come.! What! this is indeed a shower without clouds.

(189) Nipuṇikā—(Aside) Who is this? A monkey in shape, a donkey in speech?

(190) Jester—This is a salutation from Kalyāṇaśrī (Joins palms of his hands)

(191) Nipuṇikā—(Aside) He is a friend of that person.

(192) Lady mendicant—

The new moon on the summit of the palace
Viewed by the feudatory mothers through many mirrors
That festival auspicious of Pushpapura
Where has it gone, O Vaikhānasa ?[33]

(193) Jester—The meeting of your son is near at hand. The princess pines away after my friend, and my friend, whose madness is produced by the sight of the Princess, looks emaciated in body like the moon of the dark fortnight.

(194-5) Lady mendicant—Well indeed oh!

The prince, whose path is obstructed, like the cub of a lion, avoids the net of cupid consisting of the Princess with cords of glances long as the petals of lotus.

(33) Lit.: The new moon placed on the top of the palace was viewed (eagerly) by the town-folk, the mirrors being *moved about* by the manipulation of hands of the queens of feudatories (and) being of agreeable form (was viewed) again by many mothers giving suck to (their childern)—Where has that auspicious festival of Pushpapura gone? Tell me, O Vaikhānasa.

(196) Nīpuṇikā My heart is consoled as it were What, indeed, may all this be?

(197) Lady mendicant—Child, since it is not known to us. Is it an unexpected improvement in the knowledge of things ?

(198) Jester—It is thus.

(199) Lady mendicant—So it be. The upholding of my life seems to have some purpose.

(200) Jester—Revered one, the image of my friend has been painted by the princess; you, too, should paint my image.

(201) Lady mendicant—(Smiling) Your words shall be attended to.

(202) Nipuṇikā—Oh! Fie upon thee, O wicked one.

(203) Jester—Revered one, don't be angry. This (Self) shall please you. (Takes out the necklace from the upper garment and gives it.)

(204) Nipuṇikā—Ha! This is that necklace, which was lost by the princess (Holds the necklace in her joined palms)

(205) Lady Mendicant—(Aside) Both Kīrtimatī and Kalyāṇavarman have grown up on my lap and are afflicted with love towards each other. Therefore, I shall unite them as intimately as a *Word* and its *Sense*. (Reads after writing on the border of the scroll with a metallic ore)

(206) As Sauṇaka did Bandhumatī
And Kurangī prince Avimāraka
Kirtimati deserves Kalyāṇavarman
To obtain as her Lord.[34]

(34) Lit.: This Kīrtimati deserves Kalyāṇavarman as her husband, as Bandhumatī and Sauṇaka and Kurangī Prince Avimāraka.

(207) In the evening give this, that has been preserved secretly, to the Prince. Show thyself again. (Hands over the portrait)

(208) Jester—As the revered one orders.
(Exit taking the picture)

(209) Nipuṇikā—Revered one! How to save the life of the Princess?

(210) Lady Mendicant—May depression be not thine.

(211) Look—Being hidden, in consequence of the secret application (of means), I remove the princess's fever of anxiety by giving her beloved, like a shower without clouds falling from the sky removes the desiccation of the earth through draught (Shower) divoid of the thunder of rain.

(212) (Exeunt omnes)

(213) (End of the Second Act)

(214) ACT III

(215) (Enters the Prince in an amorous state)

(216) Prince—Inconceivable, even to the mind to posses the person whose affection at heart is unknown. What fruit, indeed, does this Love bear who is suddenly jealous of me in this manner.

(217) (Gesticulating affliction of love) Hard indeed! The Sun of Love generates heat to the Company of travellers—viz. the love-sick persons, roaming in the desert of worldly objects which are impassable through mirages of false expectations manifested at midday of youth. Whence?

(218) As He of the crocodile-banner, (the God of Love) has been made mouthpiece to the blaze (of the fire) of Śiva's wrath, he is seen, (now) on that account, in a blazing form.

(219) Fie, Oh! Cupid makes himself more powerful by depending upon others.

(220) The fragrance of the Mango and Aśoka blossoms
Fill the evening breezes; the moving cranes
Colour the dark evening of a rainy day,
The Bright Moon shines on an autumn sky,
If these serve not as shafts, how can I
Distressed in Spirit, help the formless God?[35]

(221) Is it likely that she might be seen again? Miserable indeed! The whole of worldly life is helpless for lack of its own activity. For,

(222) The accursed heart of mine belies my eyes in the pleasure of remembrance though benifitted by participating in the nector of her beauty.

(223) Where, indeed, is her string of pearls, which has become the very essence of my life. Ah! if I can see sometime or other a confidante or an attendant of that princess—so friend Vaikhānasa has come out with this intention: the string of pearls is in his hands. Now, by what support shall I sustain my drooping self? Let it go, I divert my distracted self by going to that same withered garden which

(35) Lit.: The breezes are scented with the fragrance of the full-blown Asoka and mango blossom, the darkness produced by the rainly reason has its surface variegated in colour by hundreds of cranes moving to and fro, and the evening of the Autumn days is bright with the new moon body—If these are not the weapons he himself being devoid of body—What can I, who am so distressed, do?

is the receptacle of the moment of sight of the beloved one.

(224) (Then enters the jester)

(225) Jester—(Walking round and looking)

Here is seen my friend with a handsome yet mournful form like a *Vidyadhara* boy fallen to earth with the knowledge of the announcement of his freedom from curse. (Approaching) may my friend be victorious. Oh dear! no reply to my words!. He is seen only like a bull painted on a picture with his eyes closed through anxiety and opened again. So, I speak to him. Prince, are you thinking of the prosperity of your kingdom?

(226) Prince—(Opening his eyes and looking) Oh! Friend Vaikhānasa? Friend, so it is; but—

(227) As Śree, emanated from the master of rivers
The all-pervading and divine Prachetasah
With lustrous and fighting serpents
Whose heads are decked with shining gems,
She who will espouse Purushottama alone,
Like her, the Princess, as if rising from the best of men,
Along with the lustrous, the Brave and the Opulent,
Seeking none but the best of men as her Lord,
—She alone is sought for in my heart![36]

(36) Lit.: That Princess is always sought for in my heart, who has emanated from the supreme king prachetasah, the master of the Oceans, along with lustrous fighting and opulent (princes) with heads shining with gems, and is evidently a suitor of Purushottama (the best of men) and shall not choose any other Lord, like Royal Sovereignty who has emanated from the all-pervading and divine Prachetasah (Ocean), master of rivers, along with lustrious and fighting serpents with heads shining with gems and who is evidently a suitor of Purushottama (Vishnu) and shall select no other master.

(228) Friend, owing to the cessation of winter, the days having turned towards spring, let us rest for a while on the surface of this rock filled with the fragrance of the mountain.

(229) Jester—As my master orders.

(230) (Both sit down)

(231) Prince—Just bring the string of pearls, proud of being in contact with the breasts of my **beloved.**

(232) Jester—How has the string disappeared?

(233) Prince—Fie, Fool.

(234) Jester—Hi! Hi! Let Vaikhānasa be a fool, that is Vaikhānasa is illiterate. Now listen to my words, blame me after that. I was seen from here by Nipuṇikā, inseperable from the heart of the Princess, searching for the string of pearls belonging to her .

(235) Prince—(With curiosity) What! Were you seen by Nipuṇikā? Then, then?

(236) Jester—What 'then, then?' What wouldst thou do to a thief caught red-handed?

(237) Prince—Give up jokes. State clearly.

(238) Jester—Yes, Yes (showing the portrait) Look, look at your portrait ... ... the picture (painted) by Her Honour.

(239) Prince—Is this indeed true? What man, indeed, will believe in the pre-eminence of good luck of this kind? In like manner my heart exhilerates violently.

(240) See—

Now **am I bearing** (this) body which is a receptacle of the extreme adoration of my

beloved and which is covered with horripulation of hair bursting forth, like a female Royal elephant with her body, illuminated by the Nirajana Ceremony, and temples lovely on account of decorations of Red lead powder.

(241) Also—

(242) This vernal breeze that was Southern (favourable) before has, on the contrary, become averse. The arrows of (Love) whose bow consists of flowers, were, at the outset thunderbolts and thereafter (become) happy showers (in tears); even the rays of the moon, oozing out, at night, which are devoid of the particles of heat and tricle out nector, are, doubtless, compelling us to offer libations to the manes.

(243) (Examines the picture carefully)

(244) Jester—Is it the knowledge of art of Her Honour or the beauty of your form that is being examined by you?

(245) Prince—Indeed this Portrait-work of (my) beloved certainly evinces special skill pertaining to Art as well as her love for me. Whence

(246) In the development of my likeness incongruities disappear between her steady love and composure disturbed by bashfulness being face to face (with me)

(247) Jester—Oh friend! I have a great doubt as to who has superior artistic sense between you both, yourself and Her Honour. So produce the likeness of Her Honour at the end of the scroll with these mineral paints imbedded in the huge rocks of the Vindhyas.

(248) Prince—Friend, this, too, is my intention, but:—

(249) It may cause contentment if my beloved, possessed of emotions (delicate) like best flowers, is painted, with this haunting thought that she is thin with love, I am, alas! Unable to wither up my beloved.

(250) Jester—Unfolds the painting-scroll.

(251) Prince—(Seeing and reading "Saunaka etc.") Whose writing is this?

(252) Jester—Of the revered Yogasiddhi.

(253) Prince—Oh! the revered one is disinterestedly affectionate to me.

(254) Jester—(to himself) now shall I inform who Yogasiddhi is in reality—(Aloud) Indeed She is not disinterestedly affectionate.

(255) Prince—How?

(256) Jester—In this way.

(257) Prince—(With curiosity) How?

(258) Methinks my nurse, (turned a recluse) through worldly indifference, has come back again from the other World. Now shall I see her with these two eyes of mine?

(259) (Sheds tears)

(260) Jester—Be consoled, be thou be consoled! The time of that other world is now over.

(261) Prince—So, indeed, (my) vital spirits are being preserved somehow.

(262) Jester—(Again spreading out the picture) Let Your Honour paint.

(263) Prince—(portrays the image of Kirtimati)

(264) (Nandaka enters)

(265) Nanda—Victory to my Lord, the time for bath has approached.

(266) Jester—Fie! the mid-day has, as it were, drawn to a close with the cumulation of hunger issuing out of my body. (Rising) Let Your Honour get up.

(267) Prince—(Giving the picture to the hands of the Jester and taking a round) Oh! The sun is bursting like a King fond of the Chastising Rod. For,

(268) The female elephant is touched by the male elephant with sprays of water oozing out through the trunk. The Lord of the Serpents is attempting another coiling round the trunk of the Sandal tree. The young one of the deer, stirred up and impelled by circumstances to the coach-like lap through its intimacy with the ascetic, delighted in the posture of contemplation, is settling down sleepily.

(269) (Exeunt omnes.)

(270) End of Third Act.

(271) **ACT IV**

(272) Enters Vardhamānaka in the garb of a ministrel (*Kaumbhahonavika*)

(273) Vardha—Sings playing on *Kumbha Kūṇavaṁ* (musical instrument)

(274) Of no avail is the strength of the arrows of Rāma, even the story of Guha (Kārtikeya)

is burried in the hill of Krouncha. Oh Vināyaka (Gaṇesha) I regard your tusk as the hollow of a hill covered with shrubs and leaves.

(275) (Again sings.)

(276) Balabhadra shines as does the moon
One with the dark spot other with his garment
His glow rises as does the moon's
By drink and taste of Revati's lips.[37]

(277) (Taking a round) I have thus been ordered by the revered Mantragupta—"Amiable one! go to the shrine of Śūlapāṇi and there tell Āryarakshita, who has put on the garb of Pāśupata 'come' (lit. come close to me) (Taking a round and looking) This is the shrine of Śūlapāṇi endowed with supernatural powers. Here, indeed, are seen some of the soldiers attached to our camp, who have offered themselves with their riches and have been found pure by test, who have assumed another garb and are practicing religious rites.

(278) (From behind the curtain) my obeisance to Thee, Śambhu, (thou) who (bear) the moon on (thy) crest.

(279) Vardha—(Placing his ear in an attentive manner) Indeed, this is the voice (heard) of the Venerable one, engaged in salutation to the feet of the divine Śiva Bhaṭṭāraka. However, I shall wait in the dark shade of this tree (Vilva) marked as a trysting place.

(37) Lit.: Balabhadra shines like the moon spotted with his dark garment bearing the rising glow caused by drink and sweetness (lit honey) from the mouth of Revati (In the case of the moon the redness of rie due to the approach of the constellation Revati in the Vernal Season).

(280) (Āryarakshita then enters bearing the garb of Pāśupata).

(281) Ārya—Salutations to thee, Oh; Śambhava, thou who bearest the moon on thy crest.

(282) Oh thou of dreadful garb, thou dost bear poison in the throat, the skull in the hand, an elephant-hide on the shoulder, serpent on the breast. Thou dost bear on (thy) forehead the digit of the moon, which is the inner essence of the sea, and is as beautiful as the forehead of a damsel of Lāṭa Country.

(283) This indeed has been my incessant prayer since my birth.

(284) May the genuine devotion of us, sucking the breasts of mothers even in the other birth manifest itself towards their feet—(us) whose tiny understanding has become turbid through attachment to desires and whose eyes have become naturally blind to thy divine manifestation.

(285) (Saluting, circumambulating and walking round).

(286) For a moment I shall here enjoy the shade of the *Vilva* tree to the north of the rampart where the active agents of Mantra-gupta are awaiting me (Does it accordingly).

(287) Vardha—(Approaching) Revered one, I salute thee.

(288) Ārya—Ah! Vardhamanaka! O Vardhamanaka, when the wardens of the march following Kuñjaraka were enraged (and) the wretched Chaṇḍasena has sallied out of the town with his army, do you know if the emergent messenger Hariṇāśva has now

been sent by Mantragupta to bring back our master?

(289) Vardha—I know that he has been sent, but not his intention.

(290) Ārya—Ah! Well-done Mantra-gupta, Well-done! when this slave by birth, who has been found pure by test, though a close attendant, does not understand your intention in the change (of mind), whence, indeed, is there scope for a flaw in your counsel, or the injunctions both of Religion and desires are the same; for,

(291) Subordinates without considering the investigation of the motive of their masters execute the orders. Whether there is any fruition or not, the Āryas carry out the import of the scriptures as their own duty.

(292) Vardha—Revered Sir, if the Lord comes now, then the kingdom is regained without agitation.

(293) Ārya—What doubt? Behold—the people of the city and the Provinces were reminded secretly of the well-known good acts of King Sundaravarman by Mantragupta, the aged ministers such as Sagara Dutta etc., who have been employed before, having gathered. If the Lord comes now they will perpetuate the slaughter of the enemy with one clod of earth; what, indeed, if they touch the feet of the Lord.

(294) Vardha—By what reason have the people become detached from the wretched Chaṇḍa-Sena?

(295) Ārya—By that very fault of (his) nature. Behold,

(296) His subjects grew palid in the jail,
Their cheeks were fringed with lines,
Grief overwhelmed their noble hearts,
The quarters came under his wicked rule
He proved a Karaskara among kings.[38]

(297) Vardha—What then? Whence is Royalty to one of such caste?

(298) Ārya—It is a long story, but I narrate in brief. Long ago this wretched Chaṇḍasena was adopted by Sundaravarman as his son like a poison tree owing to its nature unknown to him.

(299) Vardha—What then?

(300) Ārya—Then although professing to be of the Magadha family, making an alliance with Lichchavis who were (Mlechhas) barbarians, and were the enemies of Magadha dynasty, beseiged Kuśumapura, finding an opportunity.

(301) Vardha—Then, then?

(302) Ārya—Then, when the battle had commenced, the King threw him into the midst of Lichchavi Clan, having pushed him aside with his hand, though worthy of slaughter, as having adopted (him) as a son.

(303) He, the king of Magadha, who performed the festivity of battle with his own might as the enemies went to heaven from here as if through fear. Thereafter with a radiant form intensified by jealousy, he himself went there to heaven.

(38) Lit.: He made his subjects figured with lines on cheeks palid with incarceration in the jail and overwhelmed with grief in consequence of imprisonment. He brought the quarters under his control with wicked rule. He is, indeed, a *Kāraskara* among kings just at present.

(304) Vardha—Ha! Fie! In an unequal battle has arisen the death of even a King as this.

(305) Ārya—So it is; even the God Vishnu was sent to the other world by a certain fowler named Jara.

(306) Vardha—Occasion having arisen, I now ask, whence is your residence in a penance grove in association with your master?

(307) Ārya—This may now be listened to—When our fathers ascended Heaven with our masters, mothers, too, consigned themselves to the God of Fire along with the Chief Queen. We, too, along with our master, espousing another social order, having been brought to the Atavī forest surreptitiously, indeed, at night by a nurse named Vinayandharā, who was of the same age (with us), were forthwith made to disperse (by her) being frightened by the roaring of the wild elephants. We were, again, carried to the hermitage by mendicants who came accidentally —thus ends the account.

(308) Vardha—So it is; Venerable Mantragupta is desirous of seeing your Honour.

(309) Ārya—May Your Honour go; I, too, at noon, going on the pretext of a begging round, shall see His Honour going to the residence of the Chariot-maker.

(310) (Both exeunt)

(311) (Mixed Interlude)

(312) (Then enters Mantragupta wearing a turban and holding a sword).

(313) Mantragupta—Excellent . oh! my time, indeed, with mind occupied with the busi-

ness of Master, has been passing away with night and day unperceived.
Now again

(314) Statesmanship, owing to the terror caused by the perplexity of qualities, has adequately attained its valour. The beauty of words directed to the stage is very much agitated (confounded) like that of an actor.

(315) (Looking) The day has come to an end. Oh! indeed! this is the evening beauty of Kuśumapura thronged with thousands of men and women in perpetual glee.
Here, indeed,

(316) Pet was relinquished by the young woman though angry through love. What is the good of confidante. Elderly woman accoutred like a Sainrandhra Woman is seated at her sweet will with a face beaming with smile. The fair-browed and brown-complexioned (damsels) having bathed, and becoming fragrant with the application of toilette powder, are making the evening variegated with their glances rendered blue through their movement of the tremulous blue (eye) lotuses.

(317) Also—

(318) The expanse of the sky has become covered with darkness as if with the aromatic vapours arising from the hair tufts (of ladies) from all regions. The lights are vomiting darkness drunk in, as it were, every moment in the shape of smoke. On the Royal road are heard the girdles of the beauties noisy with jingling sound.—(beauties) setting (themselves) out alone at night for the residence of their beloveds.

(319) Shall our master come at night? Yes true.

(320) With frame disguised in and out,
With a circle of neighbouring kings,
With mind bent upon the aim,
Deceived have I Chaṇḍasena.
But when the enemy is base,
Is deceit to be blamed?
Indra hurled his thunder bolt,
When the demons went astray,
So shall master show his valour.[39]

(321) (Then Vīrasena enters accoutred with arms and with a sword).

(322) Vira—After a long time have I now reached Kuśumapura. (sighing).

(323) Owing to the transitoriness of remembrances the impressions of which are decadent with the lapse of time, the activities of childhood flash on me just as previous existences (flash upon) one who remembers his former birth.

(324) (Moving round) The space (intervening the directions), is densely filled up, as it were, with layers of darkness cut, indeed, by the chisel.

(325) The road bears darkness, as grey as the dust of the battle-field (and vomited) as it were by layers of clouds. Just as the daughter of Kālinda (bears) her torrent of waters flowing obliquely from the mountain rivers.

(39) Lit.: Chaṇḍasena has been entirely deceived by me, having become disguised inside and outside and having formed a circle of neighbouring kings and with mind bent upon the course of action (laid down) by polity. When the enemy is possessed of baseness, deceit is not to be blamed, for Indra dealt with his thunderbolt being infatuated with jugglery, when the demons were lead astray; so our master will manifest his heroism.

(326) However, going by the path known in childhood, I shall see the revered Mantragupta who has gone to the house of the Chariot-Maker. (Going round) Oh! this is that house of the chariot-maker. Alas! (announcing his signal by clapping the fingers) (exit).

(327) Vīrasena—(Approaching) may your honour prosper.

(328) Mantra—(With curiosity) Ah! Vīrasena! (holding his palm in his) may Your Honour be seated. (Points to the other half of the bed).

(329) Vīra—(Sits on the ground).

(330) Mantra—Where is the master now?

(331) Vīra—On he way.

(332) Mantra—Will our master come to Kuśumapura this very night?

(333) Vīra—Oh Revered Sir, in the morning.

(334) Mantra—Is that so? What indeed is the division of the army near him?

(335) Vīra—Just one hundred fishermen strong: The door-keepers including Nandaka etc. who have not accompanied you to Kuśumapura, those, too, of the same age as well, and Kuñjaraka as the Supreme Commander at the head of this assemblage.

(336) Mantra—Good, Kuñjaraka, good.

(337) Firm is the friendship,
Descending from generation,
Even in defeat,
Lo! the sacrifice of Jatāyu,

For the cause of Daśaratha
The life so dear to him![40]

(338) Then, when the princess had returned how could our master, afflicted with separation, put on his armour?

(339) Vīra—From the day on which the princess returned, from that very day was seen Hariṇāsva the special emergent messenger from you.

(340) Mantra—Then, then?

(341) Vīra—Being subject to the impetuosity of wrath that was augmenting, because it had been borne for long and had now found a scope in the voice of separation from his beloved destroyed in a moment, and disregarding the enemy, our master verily put on the armour.

(342) Master—It befits the prowess of a Kshatriya, for, behold—

(343) She left the heart of the Lord of Men,
There dwells now fire of wrath,
As the royal goose quits the lotus lake.
Rendered hot by the rays of mid-day sun.[41]

(344) Then has she never come within the range of remembrance of our lord?

(345) Vīra—Then, once on the way, when the disc of the sun inclined towards the western horizon (direction) and was setting and the

(40) Lit.: The friendliness of friends, which comes down from generation to generation in the course of succession is imperishable (constant) even in defeat; for indeed, for the cause of the son of Daśaratha, the life that was dear to him was sacrificed by Jatāyu.

(41) She herself left off the heart of the son of the King—the heart, the innermost receses of which was possessed by the fire of wrath, for does not the royal goose quit the waters of the lotus lake rendered hot by the rays of the mid-day sun?

shades of the trees had been reversed and the evening breeze was blowing gently, that master, lying down on a bed of leaves, with head placed on the lap of Vaikhānasa and with lotus-like feet stretched in my lap, wept profusely remembering the princess saying as follows:

(346) Thus did she and so said she, such were her actions and remembering me she positively attained to grief. The girl, unable to bear separation, was (thus) like a *Chakravāka* female bird on nights made rainy through streams of tears from the eyes.

(347) Thus, and in this manner.

(348) Mantra—When the princess returned through the order of the King, by what kind of message has Yogasiddhi pleased our master and set out?

(349) Vīra—Even before this thing rested upon me, thereafter, too, so and so by such (messages). Hereafter your honour shall be the authority.

(350) Mantra—Āryarakshita, the son of the priest, has been sent by me to Mathura saying—what revered Yogasiddhi has said that should be repeated again.

(351) Vīra—Shall our work be accomplished easily?

(352) Mantra—The revered one will endeavour in such a manner that the king of Mathurā will himself bestow his daughter upon our master. Then, I too, will propitiate our master whose coronation is approaching along with the festivity of meeting his beloved coming on in an unforeseen manner. Look:

(353) The Union of Couples
Long unthought of
Ends in bliss.
Ya! Indra's Sovereignty
Comes to nothing
Compared to it.[42]

(354) (Great hum of a crowd behind the Screen).

(355) Both—Oh! It seems like (men) speaking.

(356) [Again (noise) behind the Screen].

(357) Oh! Oh! citizens residing in Paṭalīputra. Let your (Honours) listen:—

(358) This Prince, the scion of the Magadha family, who is a great festivity to the eyes of his loyal subjects, has arrived, followed by hundreds of illustrious ministers (and) charming like the moon (followed) by crowds of stars.

(359) Mantra—(Rising all of a sudden).

(360) Triumphant is Vijaya first; triumphant are gods, Mahādeva himself; triumphant are the illustrious gods Ananta and Nārāyaṇa.

(361) Who is here, Oh! (Enters the attendant).

(362) Attendant—Oh Venerable one, I am that Saṇkataka.

(363) Mantra—Gentle one, going thence quickly and beating the signal-tabor of the Shrine of Śūlapāṇi who is Siddha[43] proclaim thus: "Now have we our work on behalf of the king. Hereafter a big battle may take place.

(42) Lit.: The Union of couples, for long unthought of is anxious for bliss. The Sovereignty of Indra does not come up to even the sixteenth part of (the overlordship) of that (Union).

(43) Endowed with supernational power.

Consequently it is the time for workers who earn their livelihood through arms.

(364) Attendant—As the venerable one commands. (Exit).

(365) (Both move about).

(366) Vīra—Oh, The night has passed away.

(367) The darkness beaten off by the rays of the newly raising sun and stacked over the western ocean, looks, as it were, like a circle of smoke settled on the submarine fire.

(368) Mantra—Oh! day has dawned. Behold:

(369) He with his garland of rays
Rising from the deep as if from a bath
Plucks flowers for evening worship
From the tree of the sky
Flower smade of stars
Extending his thousand hands
To the end of directions.[44]

(370) (Exeunt omnes.)

(371) (End of the Fourth Act).

(372) ACT V.

(373) (Enters Lokakshi).

(374) Loka—Luckily king Kalyanavarman has now acquired coronation of sovereignty. Luckily wretched Chaṇḍasena has been killed while engaged in persuing the Vatsas. Whence—

(44) Lit.: This sun, having bathed and risen up from the ocean is plucking flowers for twilight worship with innumerable extended hands (rays) from among the branches viz. the ends of the Directions exhuberent with flowers viz. the stars, of the tree viz. the sky.

(45) N. of Kausambi.

(375) The whole world salutes Kalyāṇavarman, like the wish-giving tree, who has uprooted the royal family of Chaṇḍsena and has manifested the path for the (four) castes and stages of life.

(376) (Taking a round) But, Oh, exquisite indeed is the beauty of the entrance to Kuśumapura, the Royal road of which is adorned with artistic columns viz. burglers honoured by paramours of prostitudes.

(377) Here indeed, the big bull with gladdened mind in the cow-pens and noisy with the humming sound, immitate the rendezvous of the cleverest of profligates, charming with a concourse of harlots (and) where young women are boistorous.

(378) Oh, This is Veśarakshita, the aged profligate. I find him drooping in the temple of Cupid in the prostitude's ward as if consigned to the bed of arrows of Bhisma, Son of Śantanu.

(379) How?
He who was baulked of marital festivity in Saketa, exhausted by waiste girdles (of women) in Kāñchīpura, ousted by attendance (of ladies) in Pampā, given notice (to quit) in Vaidiśa, slipped into cow-pens in the town Kaṭāha, (and) was shaved (to shame) in Kundina, has attained to a fixed life, having indeed been a long time the touch-stone of harlots.

(380) (Then enters Veśarakshita)

(381) Veśa (sighing)—Oh, the wretch of Death, fie, fie upon thee that unites the unequal ones. Look—

(382) Oh Creator, has thou not seen the mutual incompatibility in the age of the Easterners in regard to the Celibates, and in the years of the Westerners in regard to the Libertines?

(383) Loka—(Approaching) Friend, What are you thinking with a closely intent mind?

(384) Veśa—Oh, You, Lokakshi, a slave of gambling!

(385) Whatever was present in secrecy to wanton women in prostitude quarters, whatever were the movements of friends in the rendevouz, whatever were the adventures in the dense darkness of the night, these pleasures of youth alone am I contemplating.

(386) Loka—They speak of sensual objects as worthy of abandonment at the end, especially residence at prostitude quarters.
Behold,

(387) Leaving aside a donor proficient in organs and action, and conversing with a gentle smile a loving young man with prime youth endowed with a beautiful form and preponderant in behaviour—in fact a fit and pre-eminent man, a low man is sung vociferously by an unchaste woman—a man who is knotted with difficulties but possessed with Avanti *Mashas* of gold.

(388) Veśa—Fie upon thee who followest the footsteps of those Brahmins, well-versed in sacred learning. This hatred for sensual objects is indeed due to your being scorched till the end (of your life). It is a mental dereliction of your honour. Behold:

(389) In the prostitute quarters, honoured by young damsels engaged in the study of Dattaka Sūtras (some treatise relating to Kāmasutras)—there having spent the middle age with sense organs tuned to decorum, at old age why is it not desirable to reflect (those) following the maxim viz. the memory of things done in middle age is the substitute in old age. Will not a Vita who is well-versed in all three Vedas realise this truth?

(390) Let this talk break off. Gentle one, Thou art seen after a long time. Whence, tell me.

(391) Loka—Owing to some reason I am returning after going to Mathura of Surasena.

(392) Veśa—Is there any special talk about Surasena country?

(393) Loka—Yes, there is; the Lord of the Yadus is determined to give away his daughter Kīrtimati to our master Kalyāṇavarman.

(394) Veśa—These two royal families deserve mutual alliance. Who is now to introduce them to each other?

(395) Loka—The Goddess Vindhyavāsini (alone).

(396) Veśa—The Guardian Goddess of the Yadus is Ekānaṇgā. What then?

(397) Loka—In the royal household of Kirtisena, there is a lady mendicant revered by all and named Yogasiddhi.
Once she, secretly, along with the queen approached the king with a picture, while he was thinking of son-in-law.-par-excellence. In that picture both the figures of Kīrtimati and Kalyāṇavarman had been painted. (Then) When asked what it was the revered.

one said that this idea of (the union of) the couple portrayed in the picture should be carried out.

(398) Veśa—how is it? How was it said by the Goddess?

(399) Loka—Listen: When that night had indeed approached—

(400) The Goddess Bhavani, with the beauty of her eyes like that of the lotus, with a form whitened with ashes, bearing locks of hair with ends resembling ears of corn and adorned by the digit of the moon, appeared.

(401) Then She—

(402) As Bhanumati Śaunaka, and Kuraṅgī Prince Avimāraka, this Kīrtimati deserves Kalyāṇavarman as her husband.

(403) After reciting this Āryā verse and giving the picture, she vanished instantaneously.

(404) That picture which had been held in her own hand was indeed seen in the hands of the Parivrājika after (her) awakening.

(405) Veśa—The goddess is propitious. Divinities abound with miracles, what then?

(406) Loka—Then, in that condition, Aryarakshita, the son of the priest of our master, went to the palace for the betrothal of the girl.

(407) Then, thereafter, consulting the ministers, the lord of the Yadus came to the conclusion that this has been brought about by the gods.

(408) Veśa—Oh, Good-luck is coming in a crowd to King Kalyāṇavarman uninterrupted.

(409) (Behind the Screen).

(410) Oh, Citizens residing in Kuśumapura. May your honours listen, listen to the words of Mantragupta, the chief of the ministers.—Though Kuśumapura is always in festivity, yet a great festival has been ordered. For,

(411) This lord of men wishes to see the city buoyant with glee and festivity and having ascended the top of the palace as the full moon rising up (overlooks) the surging up ocean from the summit of the highest peak of the Eastern Mountain.

(412) Loka—The ministers of Surasena having arrived along with the princess, this festival has been ordered, I fear, on the pretext of congratulations in consequence of regaining his kingdom.

(413) Veśa—Let your honour depart. (Exeunt both).

(414) **Interlude**

(415) (Enters lady-mendicant)

(416) Mendicant—Well oh! Like Prakriti, presided over by Purusha, I following the path of Mantragupta, have brought about the uprise of Kalyāṇavarman.

(417) When is it that this king, of his own accord, is giving away his daughter to the Son of a king?

(418) (Reflecting).

(419) Or it might be the grace of the goddess. May she be propitious to me.

(420) My mind is a little uneasy in as much as this is a deception upon the king's cleverest plan.

(421) The king was not deceived by me while uniting his daughter with the son of the Lord of Magadha who is of equal merit—even when I outwitted him for the elevation of the Yadu lineage.

(422) Child Kīrtimati is with Nipuṇika in the pleasure garden resembling a solitary place, now. First according to the instructions of the king the Lord of Magadha should be honoured first, thereafter, the princess along with their family priest. In the meanwhile, I too, will look up Mantragupta. (Exit)

(423) (Enter the king and the Jester).

(424) The King (Sighing).

(425) I have come to the very city of Pāṭalīputra and the chiefs are bowing down repeatedly; the army resembling the ocean is stooping down, and the throne, too, has been acquired. The praiseworthy umbrella, the ensign of royality of the rulers of the middle world, is also held over me, (still) not having obtained that daughter of the king, all this conglomeration is a show.

(426) Jester—Oh Friend, don't be distressed; there is scope for hope. The priest of the Lord of Surasenas, with various gifts, is worshipfully approaching you with many presents.

(427) King—Is it indeed a resort of hope that the Lord of Surasena, who was formally an intimate friend of my father, has sent his priest to honour me, now that I have regained my kingdom?

(428) (Enter Door-Keeper).

(429) Warder—May the King be victorious. The priest of the King of Surasena is at the entrance.

(430) King—Bring him here without delay.

(431) Warder—As the Master commands (Exit)

(432) (Enter priest and the Warder).

(433) Priest—(To himself) Rendering homage to the King, I shall thereafter justify anything with regard to the Princess along with (the help of) Mantragupta and Yogasiddhi. Excellent Oh!

(434) The Creator has, as it were, obtained praise for bringing together people of like natures (in as much as) he unites with him that daughter of the king as the Rik with Saman.

(435) Warder—This way, this way, Sire. (Both move about).

(436) Jester—It is a misfortune that (thy) mind is afflicted with separation from her Honour. Thy heart does not get tired even a bit through work.

(437) King—Very charming indeed is thy utterence. Behold:

(438) I am bearing the grief of separation from (my) beloved which is difficult to bear like a mountain.

To me indeed ,the administration (of a kingdom) though of a heavy burden is, oh friend, as light as a ball in comparison with it.

(439) Priest—(Approaching) May the king prosper.

(440) May Śambhu at last pour coronation water with streams of nectar trickling down from the digit of the moon on (his) head sprinkled with the spray (sprinkle) of the juice of the Arevata flowers ending in (the act of) removing the fatigue of the conjugal enjoyment of Gauri.

(441) King—A seat for your Honour.

(442) Door-Keeper—Here is a seat, May your Honour be seated.

(443) Priest—May the King sit down.
(Both sit down).

(444) King—Is the Lord of the Surasenas in good health?

(445) Priest—Kīrtisena, being in good health, is inquiring about the health of your Honour. There is a message of his entrusted to me.

(446) King—What does the Lord command?

(447) Priest—Kīrtisena has said to you—Child Kalyanavarman, the Queen, the wife of King of Magadha is possessed of a good son. Let well-being in future be thine. Mayst thou live long. Luckily again, the prince has taken possession of the Sugāṅga Palace in Pushpapura.

(447) Again, he also says:

(448) I believe the Kaustubha gem (of Vishnu) weilder of Śārṇga, and the necklace of Kalyanavarman, are enough to decorate the two breasts of the two (individuals).

(449) So he has sent to your Honour this necklace (Places the necklace in the hands of the Jester).

(450) Jester—(Aside) This is the Necklace! Let your Honour behold it.

(451) King—(Beholds the necklace with curiosity).

(452) Priest—The king's gaze is full of curiosity; this gem of a necklace is all-in-all to the Royal Family of this Surasena dynasty. But is there any curiosity to hear of the advent of this necklace?

(453) King—We are full of curiosity.

(454) Priest—Then the king deserves to listen. At that time when the battle of Mahābhārata was going on—

(455) This necklace composed of the fruit-like pearls issuing out of the temples of that elephant Supratíka, who was laid low by the arrows of Gāndivin (Arjuna), an expert in executing a complete cleavage of the circular array of troops darting arrows to the right and left, vies in beauty the conglomeration of stars and scorns the bits (spray) of horse-laughter of Śiva.

(456) King—Oh, indeed, this is a wonderful necklace of gems, to be longed for by brave men.

(457) Priest—Then—

It (the necklace) occupied the space intervening the arms of Bibhatsu (Arjuna) having come into friction with the course of the arrows on (Śiva) in the garb of Kirāta, (arrows) which were marked as it were with fresh wounds, red with the redlet of the sloping brests of Vrishni damsels.

(458) King—So there was disposal (of it) according to its origin.

(459) Priest—

Thereafter when Dwāravati was begirt with ocean and Vrishnis were in that plight, then the ornament, viz. the necklace was given by Dhananjaya while installing a Vrishni Prince called Pancha in the Surasena country, through the order of the royal sage Yudhishthira who was desirous of retiring from the world and with which Parikshit had been installed. It came down to Kīrtisena, the lineal successor. Luck to thee and thine.

(460) King—(Looks at the necklace with tears in his eyes.)

(461) Priest—Why is the Lord shedding tears at the sight of the necklace?

(462) Jester—Who does not shed tears on the glorification of the descendants of Ajmidhās? How much more on seeing the wonderful ornament worn by them?

(463) Priest—What is right and proper has been uttered.

(464) King—Preceptor, rest thyself. Nandaka, let Mantragupta be addressed with my instructions. I should like to see the venerable one rested and happy.

(465) Nandaka—As His Majesty Commands.

(466) Priest—As the Lord wishes. (Exeunt with Nandaka).

(467) Jester—Why are you infatuated now?

(468) King—(Placing the necklace on his breast). Friend, on seeing the necklace my love has revived profusely. Behold:

(469) That old time, though it has expired, has indeed come back, ever since that Princess of Yadu lineage came in contact with me like illusion.

(470) Where, indeed, shall I enliven (my) Self which is (so) perturbed?

(471) Jester—Shall we go to the Dining Room or to the Kitchen?

(472) King—Give up jocoseness.

(473) The young elephant, viz. Love, after entering the well of the navel and reaching to the top of the breasts by the line of the abdomen hair, having regained vigour by the (waving) of lights (Nirajana) in the guise of the gems, viz. the throbbing lips, and caught hold of by the sportive side-glances, is irresistible and has received favour of the queen by mounting upon the drum-like girdle with jingling gems.

(474) Again,

(475) In my mind which is ignated by the flames caused by the separation of my beloved, Manmatha seems to be practising to inflame himself, so as to make his body fit for being burnt by Śiva, towards whom his enmity was fixed.

(476) Jester—Let it go, Let us enter the pleasure garden.

(477) King—Go ahead. (Both move on).

(478) Jester—We have reached the pleasure garden, enliven thyself.

(479) King—Friend, the malady of love, being imperceptible to the eye, is beyond all treatment. Behold:

With imagination that pervades the whole soul, that very same beloved is seen as before by the side and in front day and night.

The torment due to the separation, alas, increases in my mind, which is (bound) with associated abhorrence for lovely things. The ways of the Divine Creator are curious!

(480) Jester—Let us enter this Bower, laughing as it were, boisterously with blooming Mallika flowers, and, charming in consequence of this Summer season.

(482) King—So be it. (Both enter)

(483) King—Oh, Wretch of Death! fie, fie upon thee, who bringest union between unequals. Whence:

(484) The Night which is bad to union in consequence of separation becomes longer, and the Night familiar to the union, wears off quickly. If these two have been placed in inverse order by Thee, O Creator, (the pair of) Lovers possessed of this assurance cannot censure thee even in their distress.

(485) (Sits on the surface of a rock full of anxiety)

(486) (Enter Kīrtimati and Nipunikā).

(486) Nipunika—Princess, This is the Lord, Let the Princess see him.

(487) Kirti—Oh, The Lord?

(488) Nipu—(Shows the picture).

(489) Kirti—(Turns back with jealousy on obsering it).

(490) Nipu—What is this?

(491) Kirti— Hallow, this man is bad-charactered. Forgetting this person (i.e. myself), distressed with separation all this while, he is seen amusing himself with another (girl).

(492) Nipu— (To herself).
On recognising the Prince in the painting in reality, in consequence of her love over-reaching the memory, the Princess is possessed by the confusion of another girl caused by the perception of her own likeness.
(Aloud) You are deceived by your own likeness.

(493) Kirti—Oh, Fie, I have done him wrong (Remains struck with shame).

(494) Nipu—Look, look at the Prince, Oh, Princess. (Look, May the Princess look at the Prince).

(495) Kirti—Sitting where and becoming tranquil, shall I gratify my eyes on looking at the likeness of *Aryaputra?*

(496) Nipu—This, in front is the Bower, let us enter.
(Moves forward).

(497) Jester—What is being thought over by Your Honour?

(498) Nipu—Princess, from inside the Bower is heard a voice like that of revered Vaikhanasa. Let us look through the cluster of the Creepers.

(499) Kirti—So be it. (They do accordingly).

(500) Nipu—Oh! The Lord!

(501) Kirti—(He) Indeed is not the Lord. I shall not stay near him. (Begins to turn back).

(502) Nipu—Thou art indeed deceived by seeing the Royal costume.

(503) Kirti—Mad one, how can he be the great king who puts to shame the moon on the full-moon night?

(504) Nipu—The beauty of the countenance of thy Lord, with body emaciated through separation is like that of the moon at Dawn. Again, Venerable Vaikhanasa, is talking sitting by him.

(505) Jester—Anybody croaking like a jakal cannot look nice, so give me a reply.

(506) King—Friend Vaikhanasa,—

(507) Kirti—Yes, the Lord indeed, Friend, go ahead.

(508) Nipu—Princess, What kind of obstruction is sought by me? Horripilation, like bodice, is spread by thee alone on thy whole body.

(509) Kirti—Friend, Are you putting me into shame?

(510) King—I am thinking of the very first meeting with my beloved.

(511) When for kissing, I up-raised (her) face scented like lotus, with eyes tremulous, and horripilation on cheeks, and with lips like coral; my eyes were covered by the hands of that enchanting slender girl, (hands) reddish in colour at the back and with embarrassment and refusal.

(512) And moreover, just at that time indeed:—

(513) While I was seeing a bee on a lotus entreating some mate of his and suddenly evading

and kissing her lustfully, I feel sad contemplating the pet anger of my enraged beloved anger soft with affection, with tearful eyes and with flag-like arched brows.

(514) Jester Friend, I mention one administrative matter.

(515) King As it pleases you.

(516) Jester Now that you have regained your kingdom, remain merely eating and drinking. What is the good of that incident about that girl which has long since passed away?

(517) King Fie on thee, idiot.

(518) Nipu Begone, thou wicked chap, when thou art a king, is this thy administrative work?

(519) Kirti (smiles).

(520) King --Ah, Beloved,- -

(521) (My) Heart is with thee alone, consequently this eye-sight of mine is not lucky but is completely distressed, oh slender one When one's own companion has shaken away (from him) violently, whence is delight to a man though his object has been attained a hundred-fold?

(522) Nipu—-Princess, The Lord is muttering very pathetically.

(523) Kirti-—There is no opportunity for me to reply.

(524) Nipu--I just throw up this picture scroll in front of the Lord. (Does so).

(525) Jester—Alas! Alas! a huge serpent! a huge serpent which is inapproachable on account of its rounded hood and fierce-looking tail.

(526) King—Oh! (Observing carefully) This is that Picture scroll. Friend, take it up.

(527) Jester—Ha, Ha! This indeed is not a big cobra, but a picture-scroll. I take it up.

(528) King—How has this picture descended here? Let us get out of this Bower and find it.

(529) (Both act as if coming out).

(530) Nipu—May the Lord be victorious.

(531) Kirti—May Aryaputra be victorious.

(532) (Both salute) (The king lifting up Kirtimati embraces her).

(533) King—What special luck to us both! Or, Oh, friend Vaikhanasa,—

(534) I, being overwhelmed with sadness, don't trust, Oh Friend, though I perceive. Many a time have we been deceived by the goddess with wishing as her vision.

(535) Jester—This horripulation spread all over your body should be asked if this is true or not.

(536) Nipu—Lukily the Princess is beholding the Lord who has obtained the title of the King.

(537) King—(With joy) Oh Nipunika, frequently there is mockery of Royalty, and enjoyment for the rulers of the earth.

(538) But, we are blooming up with pride, because, Kirtimati alone is my Goddess of Fortune.

(539) (Aside) Friend Vaikhanasa, What is this which is up to now unknown to us.

(540) Jester—This Mantragupta knows.

(541) King--Bravo, Mantragupta, Bravo. I am propitiated excellently. Friend Vaikhanasa,

(542) Just as Kavi brought prosperity to Vrishaparva and as Spring strength to Surpakasasin, and Guru enlightenment to Indra, so what will not my eternal freind do (for me)?

(543) Jester--The gathering of clouds accompanied by wind with the last part of the day darkened and with quarters burst assunder, will worry us. So let us get in.

(544) Kirti--(Listening to the thundering of clouds)--Aryaputra, Save me (Embraces him tremulously).

(545) King--Well, indeed, are we pleased (with this) misapprehension. Beloved, behold the advent of the Season (with) elephant like clouds.

(546) This is the golden arm pit, O maid, with thighs resembling the back of the fore-arm. Untrue indeed is the streak of lightening. His mode of elegant dressing resembles the rainbows of Indra who is getting tired. The increasing thunder is the conglomeration of sprays of the rainy season. The celestial elephant has been manifested by various signs accessible in the clouds.

(547) Also—

(548) Let the peacock hover about with his crest elongated with the commencement of dancing.

Let the fragrant Kakubha (Arjuna tree) manifest flowers smelt by bees.
May indeed the damsels turned back and honoured, develop the braid of Simantini women* with parting hairbraid expanding over the cheeks and temples.

(549) (Exeunt omnes.)

(550) End of Act V.

(551) End of Kaumudi-mahotsava

* Married women.